

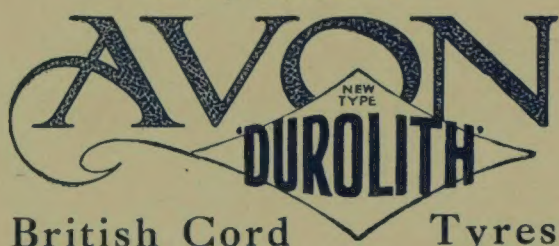
THE RESCUE OF MOLLIE ELLIS: SPECIAL ILLUSTRATIONS.

THE ILLUSTRATED LONDON NEWS

1/

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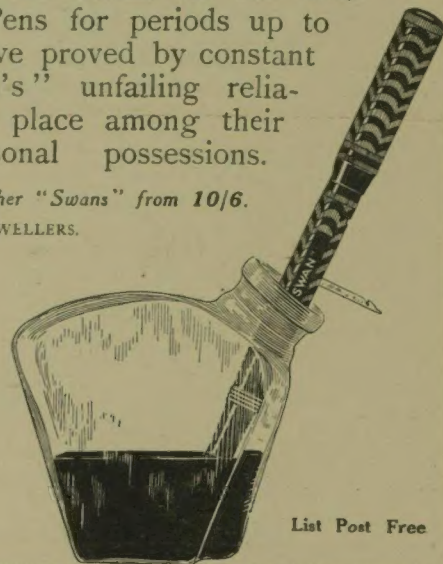
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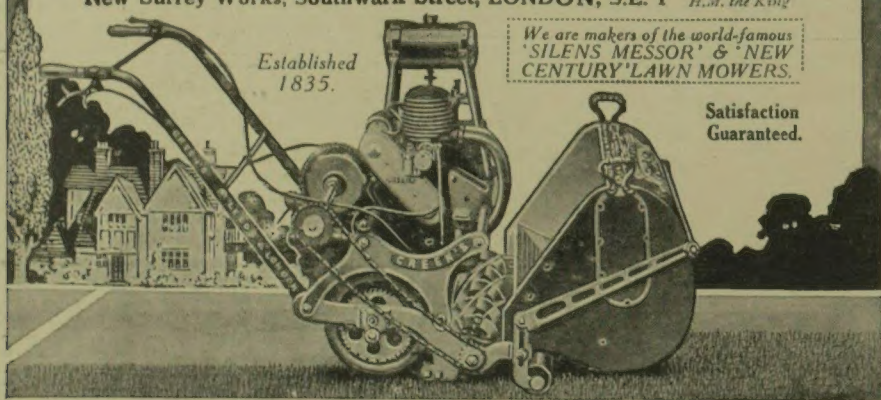
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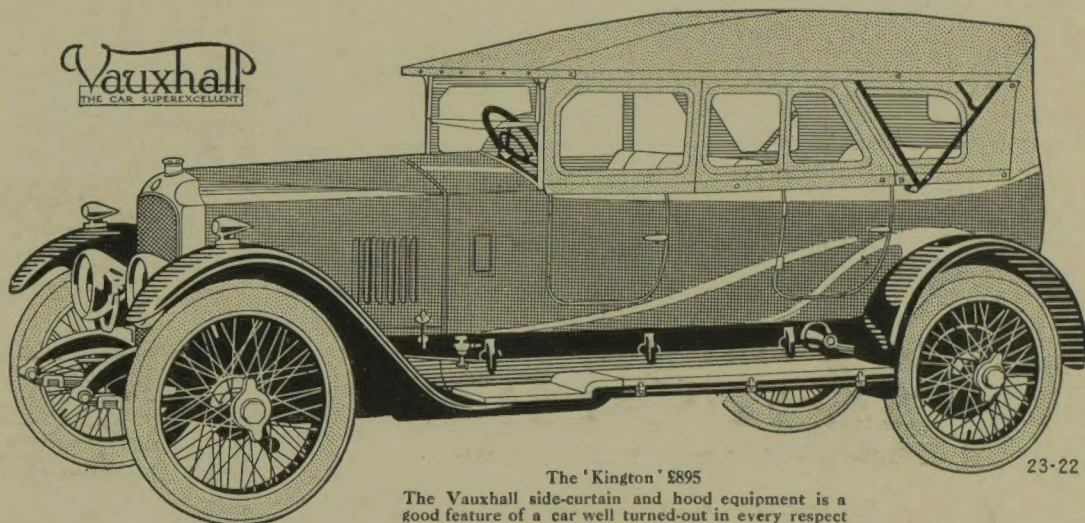
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this year, even if it is unkind; dull, rainy, bright, warm, or cold, the

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will maintain the cheerful aspect so much desired — protect the daintiest frock — and its dainty owner — sustain warmth without generating heat.

The Weight of a Feather to Carry

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A SOLGARDINE BURBERRY

with a "Brollisol" to match, to protect the hat from rain, will add colour to the scene.

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A Decision of the House of Lords.

IN 1847 no less celebrated an artist than David Cox painted a signboard for The Royal Oak, a painting that to-day occupies a place of honour above the mantel in the entrance hall. It is a representation of Charles I concealed in the famous Boscabel Oak while soldiers and dogs scour the country for him.

Should you be so impressed by the beauty of this painting as to wish it for your own, you will be told that it cannot be purchased unless you buy the freehold of the hotel. This is no passing whim of a proprietor but the considered dictum of the House of Lords, who, in a notable case often quoted as a precedent in property law, decided that the sign was a fixture, not a fitting, and thus became an inseparable part of the freehold.

Bettws-y-Coed has long been famed as a resort for artists and lovers of the beautiful. Here were executed most of the masterpieces of the late B. W. Leader, R.A., while other famous names in art, politics and literature appearing on the hotel register are those of Turner, Poynter, John Bright, Gladstone, Theodore Roosevelt and, far from least, Charles Kingsley who, in "Two Years Ago," refers to "that jolly week at The Royal Oak."

A constant succession of such famous guests speaks well for the reputation of this old hotel. Men who appreciate the good things of this world share them with one another. So has it been with that fine old whisky, the *original* John Haig, first made in 1627, whose good name has been handed down both by the spoken and the written word for nigh three hundred years.

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John Haig?
 THE ORIGINAL
The Clubman's Whisky
 since 1627

*By Appointment*

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 2, 1923.

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IN LONDON AGAIN AFTER SEVENTEEN YEARS: SIGNORA ELEONORA DUSE, THE GREAT ITALIAN ACTRESS.

London (where she arrived on May 27) is preparing a great welcome for Signora Duse, the famous Italian actress, when she appears at the New Oxford Theatre, on Thursday, June 7, in the first of a series of six matinées, the others to be given on the following Tuesdays and Thursdays. The season, arranged by Mr. C. B. Cochran, includes Ibsen's "Ghosts" and "The Lady of the Sea" (the piece chosen for June 7) and a new Italian

play in which Signora Duse made a success in Florence. She last appeared in London in June 1906, at Drury Lane, on the occasion of Miss Ellen Terry's Jubilee, and she afterwards retired for fifteen years. Her first appearance in London was in 1893, in "La Dame aux Camélias." In 1894 she gave a command performance before Queen Victoria at Windsor. She had then long established her reputation as one of the greatest actresses of her time.

DRAWING BY C. BIRKENRUTH. (COPYRIGHTED IN THE UNITED STATES AND CANADA.—C.R.)



By G. K. CHESTERTON.

I SAID something last week about the controversial fallacy which exaggerates a view in order to diminish it. I took the example of the controversy about Christendom in the Middle Ages, in which the modernists first protest against an ideal mediævalism which the mediævalists never suggested, to cover their own conversion to a real mediævalism which they themselves have formerly denied. We say the Guilds were good without in the least suggesting that they were perfect; they accuse us of saying they were perfect when we have managed to prove that they were good. But there is another little logical or illogical trick that is applied to this and to other matters, which is amusing or annoying (according to temperament), and, anyhow, should be cleared out of the way of fair controversy.

It is the suggestion not of exaggerations but of exceptions. It is still more often the suggestion of reactions. Anything that does not support a certain state of things is represented as a reaction against that state of things. If everything is called black and something turns out to be white, it is explained that the extreme blackness drove it in desperation into whiteness. This also is applied to the Middle Ages; and I have seen lately several cases in which purely mediæval figures like St. Francis and the Franciscans are represented as rebels against the mediæval spirit, simply because they do not fit in with the hostile version of the mediæval world. Now, it is not specially about the mediæval case, but about the mere logic and justice of the abstract argument, that I am here concerned. The fallacy can be used in many other arguments; but it ought not to be used in any.

Suppose somebody says that the Victorian Age was an age of black and blighted pessimism and despair. The whole progress of it is like a funeral procession with black coats and black chimney-pot hats. Even the Queen who gave her name to the period was known by the sombre title of The Widow. All contemporary evidence testifies to her sullen seclusion, to her refusal to show herself in festive fashion to her people, to her monomania of mourning over the solemn urn of an almost equally solemn husband. Everything else was of the same depressing character. The arts of the age were memorial and elegiac; the science of the age was but the dissection of the dead. Of its poems, the most famous and the favourite of the Queen was simply an extended epitaph. It bore the significant name of "In Memoriam." The one science really perfected in England came to be called the Dismal Science. Only one man still lingers to testify with a sort of tenderness for that dark period, and he is called the Gloomy Dean.

That is the sort of picture which historians often give of a historical period, and which some people still give of the mediæval period. It is strictly correct in the sense that it contains nothing but facts. It is also stuff and nonsense from beginning to end. Anybody born in the Victorian Age, anybody with parents born in it, anybody who has read a three-volume novel belonging to it, knows that the Victorian Age, though

it had its limitations, was certainly much livelier and more cheerful than the above description implies. But what interests me here is the curious way in which those who have taken up such an impossible position in the mediæval case proceed to manœuvre themselves out of it. Being ruthless modern realists, they naturally try to deceive themselves or to deceive others. They try to put themselves right without owning themselves wrong. Or, worse still, they wish to abandon what they have found to be wrong, without abandoning their claim to put everybody else right. While being forced to reverse all their own views of mediæval things, they still want to lecture their neighbours for their mediævalism. This they achieve by this curious little turn of logic—or rather, of illogicality—which I find rather amusing. I can explain it best by again substituting the Victorian for the mediæval example.

The rather curious method is this. The scribe recording the Victorian *Vanitas Vanitatum*, after describing the widow's weeds and the "In Memoriam" tablet and the general atmosphere of a Dismal Science admired by a Gloomy Dean, then proceeds somewhat as follows: "This oppressive melancholy was indeed so unnatural that it soon became apparent that human nature could not permanently bear so prolonged a torture of repression. Half-smothered mockery, crazy jests, and bursts of mere irresponsible buffoonery already indicated that the wild hour of liberation was at hand. One of the principal writers of the age, Charles Dickens, though he generally confined himself to the conventional tragedies of the sad ends of sickly children, of *Oliver Twist*, *Little Nell*, and *Paul Dombey*, was yet moved sometimes to a sort of impatient irony, and introduced passages which must surely have been secretly satirical. He devoted himself, indeed, doubtless by order of Queen Victoria, to the description of funerals; but it is hard to believe that

his descriptions of undertakers are not often intentionally comic. This failure of Victorian pessimism permanently to change human nature is betrayed in many other ways. Many Victorians repaired secretly to certain disreputable haunts called music-halls. The old principle of the Saturnalia, or reversal of all conventions during the winter feast, permitted them to have Christmas pantomimes at Christmas, though at no other time. They even escaped from their grinding misery by invoking the puppet-plays of children; and it is said that a paper called *Punch* contained more than one joke. These inconsistencies were in themselves signs that the Victorian religion of despair and suicide was not destined permanently, etc., etc., etc."

Now, that is exactly how the critics in the last phase talk about the Middle Ages. They started by saying that mediæval life was utterly miserable; they find out that it was frequently cheerful; so they make an attempt to represent its cheerfulness as a wild revolt that demonstrates its misery. They say it was quite black; they discover it was partly white; so they say desperately that it was driven to extremes of whiteness by the reaction from its universal blackness. The one thing, apparently, that these critics cannot bring themselves to believe is that the human history of that period is in ordinary black and white. Of course, the chessboard that is our mortal battlefield can always be called black with white squares or white

with black squares. But what concerns me here is to point out the really indefensible intellectual trick by which these critics turn the plain facts which destroy their theory into exceptions that prove their rule.

They start by saying that mediævalism was nothing but an agony of asceticism; and then they suddenly remember Chaucer, the asceticism and agony of Chaucer. They proceed to treat Chaucer precisely as I have pictured them treating Dickens. He must have been a Lollard, a Puritan, a Morning Star of the Reformation. He foreshadowed all that frivolity and free enjoyment that we associate with the Puritans of the seventeenth century. He anticipated the gaiety of Calvin. He partook prematurely of the songs and dances of Praise-God Barebones. Though admittedly in his character the very reverse of a rebel, he must have been really a revolutionist. The very critics who blame him for being a courtier credit him with being an insurgent. Books that were universally and uproariously popular in their own age must somehow have been in advance of their age. Passages that might have been copied almost word for word out of St. Thomas Aquinas must have been psychic communications from Baxter or Wesley. Every impossibility is possible, except the possibility that the whole assumption about the Middle Ages is wrong. Everything must give way to one simple yet singular argument. All mediæval things were gloomy and half the mediæval things were lively; therefore half the mediæval things cannot have been really mediæval.

All this, as I have explained before, has nothing to do with any nonsense about the illusion of a Golden Age or the recurrent romance of the good old days. Mediævalists do not maintain that mediævalism was morally perfect, but only that it was moral. What they complain of is that their opponents find out that it was moral, and then deny that it was mediæval. But we are on perfectly solid ground when we say that in one sense the mediæval world really was moral where the modern world is unmoral, even when it is not

immoral. It is not a question of fancies about a forgotten past, but of facts in recorded history. We do not say a hundredth part of what we are supposed to say in praise of Merry England. But what we do say we can support; and what we do praise we also prove. It is not a vague vista of the good old days, which would presumably include the good old days of Pagan slavery or Puritan severity. It is a definite record of particular rules and principles recognised by particular men in a particular period. It is not a fancy but a fact that the mediæval world tried to establish a Just Price, where the modern world is at the mercy of a merciless anarchy in prices. It is not a fancy but a fact that the old Guilds, unlike the modern Trade Unions, could prevent the inequality of Capitalism without being tempted to the fad of Communism.

And these facts will need some better answer than the suggestion that the old Christendom was a negation, and nearly everything in it was a reaction against itself.



THE BRITISH COMMISSIONER AT PESHAWAR WHO SENT MRS. STARR TO THE RESCUE OF MISS ELLIS: SIR JOHN MAFFEY, K.C.V.O.

It was Sir John Maffey, the able Chief Commissioner of the North-West Frontier Province, who asked Mrs. Starr to go to the rescue of Miss Ellis, and planned the expedition. He has since taken vigorous steps to exact retribution for the Kohat crime. Sir John entered the I.C.S. in 1899, and has spent many years on the frontier. In 1921 he was Chief Secretary to the Duke of Connaught.

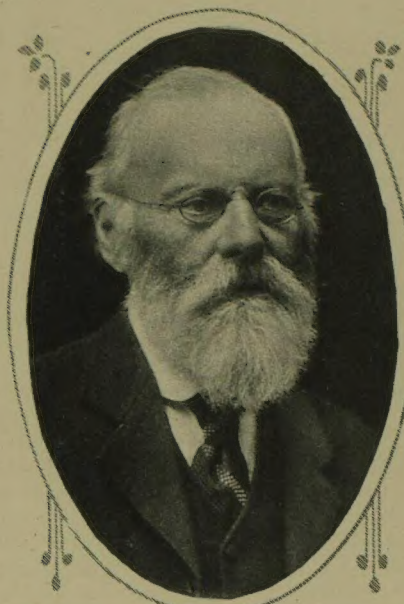


IN THE AFRIDI DRESS SHE WORE ON THE EXPEDITION TO RESCUE MOLLIE ELLIS: MRS. STARR, THE FAMOUS ENGLISH NURSE OF PESHAWAR.

On a double-page in this number we illustrate the tensest moments of Mrs. Starr's perilous journey over the Indian border to rescue Miss Ellis from her Afridi abductors. She started in a khaki riding-costume with white puggaree, but, as this was likely to draw fire, she changed into the complete dress of an Afridi woman. Miss Ellis, when rescued, wore a similar costume on the return journey.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, "DAILY MAIL," LAFAYETTE, ELLIOTT AND FRY, C.N., WARSCHAWSKI STUDIOS, AND HOPPÉ.



A GREAT ENGLISH SCHOLAR: THE LATE DR. HENRY BRADLEY.



A NEW KNIGHT: SIR C. GOULD MAY, M.D.



A NEW BARONET: SIR T. HORDER, M.D., F.R.C.P.



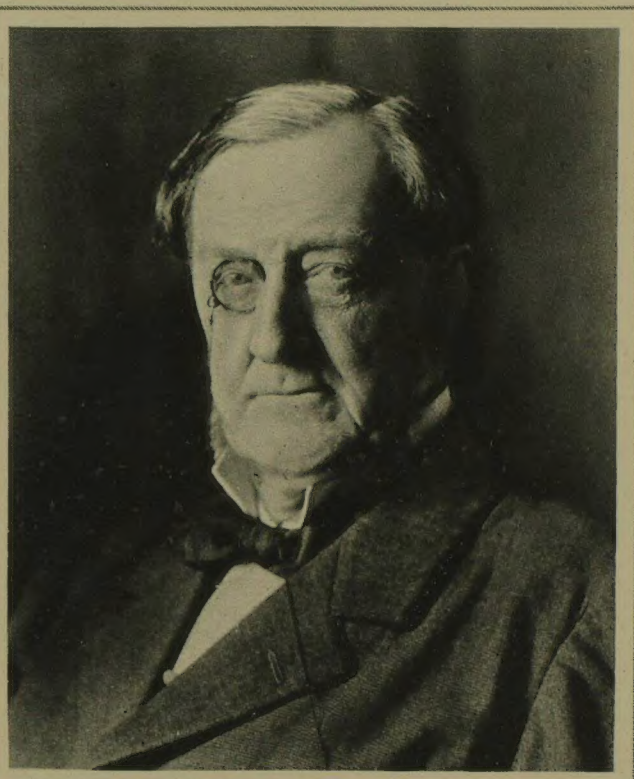
NEW SUBMARINE CHIEF: ADMIRAL NICHOLSON.



FROM MINER TO M.P.: THE LATE MR. JOHN CAIRNS, M.B.E.



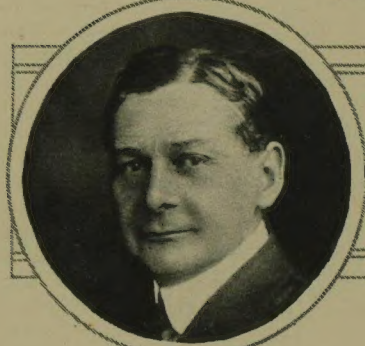
A NEW MINISTER: THE EARL OF ONSLOW.



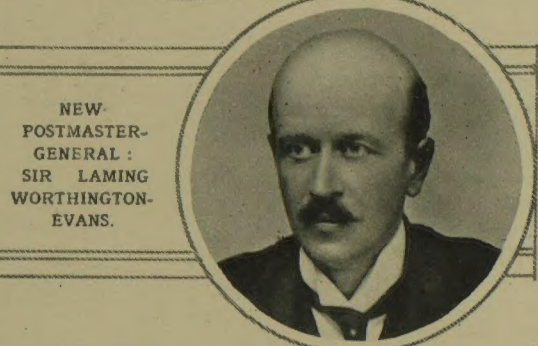
A VETERAN UNIONIST DEAD: THE LATE VISCOUNT CHAPLIN, WELL KNOWN AS SPORTSMAN AND AGRICULTURIST.



A NEW MINISTER: LORD EUSTACE PERCY.



NEW PAY-MASTER-GENERAL: MAJOR BOYD-CARPENTER.



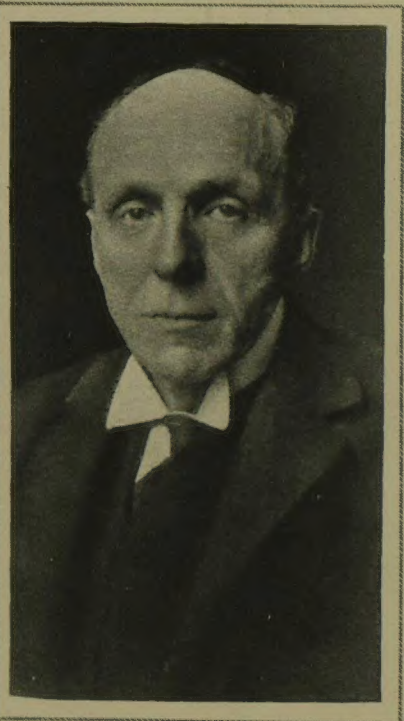
NEW POSTMASTER-GENERAL: SIR LAMING WORTHINGTON-EVANS.



NOW IN THE CABINET: SIR SAMUEL HOARE, SECRETARY FOR AIR.



NEW CHANCELLOR OF THE DUCHY OF LANCASTER: MR. J. C. C. DAVIDSON.



THE NEW LORD PRIVY SEAL: LORD ROBERT CECIL.



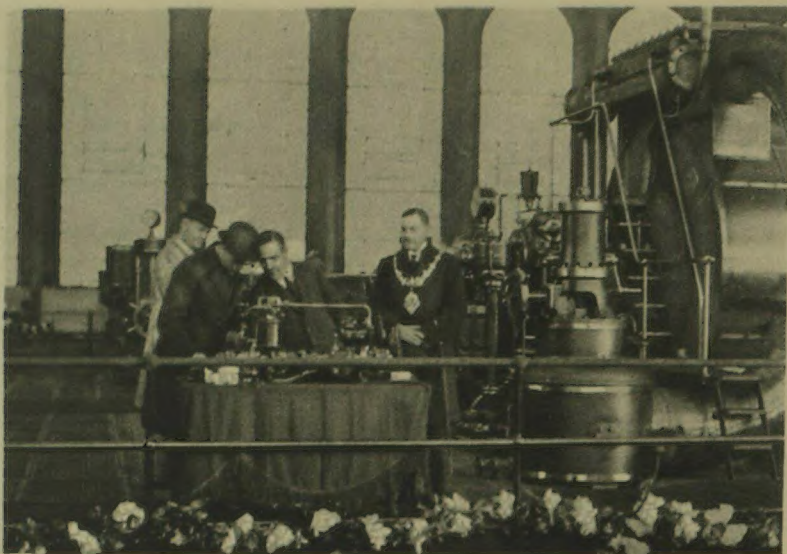
NOW IN THE CABINET: SIR W. JOYNSON-HICKS, FIN. SEC. TO THE TREASURY.

Dr. Henry Bradley succeeded the late Sir James Murray as senior editor of the Oxford English Dictionary. He also wrote a number of books, and was twice President of the Philological Society.—Dr. Gould May and Sir Thomas Horder are two of Mr. Bonar Law's medical advisers who signed the bulletins during his illness. Sir Thomas is assistant physician to St. Bartholomew's Hospital.—Rear-Admiral Nicholson commanded the Second Light Cruiser Squadron from 1921 till recently. In February he led the squadron into Smyrna harbour. He was formerly Captain of Aircraft in the Atlantic Fleet, on board the "Furious."—Mr. John Cairns, who was once a working miner, entered Parliament in 1918. He was a magistrate for Newcastle-on-Tyne.—Lord Robert Cecil enters the Cabinet as Lord

Privy Seal, while Sir Samuel Hoare, Secretary for Air, and Sir W. Joynson-Hicks, now Financial Secretary to the Treasury, have also been raised to Cabinet rank. The latter is succeeded as Postmaster-General by Sir Laming Worthington-Evans. Mr. J. C. C. Davidson was Mr. Bonar Law's Parliamentary private secretary. Major Boyd-Carpenter was previously Financial Secretary to the Treasury. Lord Eustace Percy and Lord Onslow have exchanged places, the former becoming Parliamentary Secretary to the Ministry of Health, and the latter Parliamentary Secretary to the Board of Education.—Lord Chaplin's death was announced on May 29. He was born in 1840, and was made a Viscount in 1916. He had been President of the Board of Agriculture and of the Local Government Board.

THE PRINCE AT ROTHERHAM: A RIGHT GOOD YORKSHIRE WELCOME.

PHOTOGRAPHS BY C.N. AND PHOTOPRESS.



EXAMINING THE HUGE GENERATOR WHICH HE INAUGURATED: THE PRINCE OF WALES (ON THE LEFT, IN FRONT) IN THE ELECTRIC POWER STATION.



STARTING UP THE LARGEST ELECTRIC GENERATING PLANT EVER INSTALLED IN THIS COUNTRY: THE PRINCE PRESSING THE SWITCH.



LOST IN A HUGE CROWD OF CHEERING ADMIRERS, WHO GAVE HIM A TREMENDOUS WELCOME: THE PRINCE OF WALES IN HIS CAR DRIVING TO CLIFTON PARK, WHERE HE WAS GREETED BY 8000 SCHOOL-CHILDREN.



THE PRINCE INSPECTING NURSES IN CLIFTON PARK, ROTHERHAM: AN INCIDENT OF THE FIRST DAY OF HIS YORKSHIRE TOUR.



AMONG THE DISABLED SOLDIERS AND SAILORS: THE PRINCE TALKING TO PRIVATE GEORGE ANSELL, WHO HAS BEEN ON HIS BACK SINCE 1916.

At Rotherham, on May 28, the Prince of Wales began a busy week of visits to five great industrial centres in the West Riding of Yorkshire, the others being Sheffield, Bradford, York and Leeds. He motored to Rotherham from Goldsborough Hall, the home of his sister, Princess Mary, Viscountess Lascelles, and was received at the Town Hall by Lord Fitzwilliam, his host at Wentworth Woodhouse for the Sheffield visit. Replying to the Mayor of Rotherham, the Prince congratulated the town on its foresight in installing the first "super-station" for electric power.

After luncheon, the Prince went to the power-station and inaugurated the new generator, which is the largest individual plant of its kind in the country. It is a 40,000-h.p. turbo-alternator. Cheering crowds thronged the Prince's car as he drove to Clifton Park, where he spent a long time talking to ex-Service men, and spoke to all the wounded and disabled. One was Private George Ansell, who has lain on his back, a helpless cripple, ever since he "went over the top" on July 1, 1916. The Prince also inspected Boy Scouts, Girl Guides, nurses, and other groups.

FROM A FAMOUS PORTRAIT-PAINTER'S NEW EXHIBITION.



PRESENTED TO THE NATION BY THE ARTIST: MR. P. A. DE LASZLO'S "MARCHIONESS OF LONDONDERRY."



SIGNED "IN MEMORY OF JULY 18, 1922" (HER WEDDING DAY): "LADY LOUIS MOUNTBATTEN," BY P. A. DE LASZLO.



"LADY CROSSFIELD": A PORTRAIT BY P. A. DE LASZLO, ON VIEW IN HIS EXHIBITION AT THE FRENCH GALLERY.



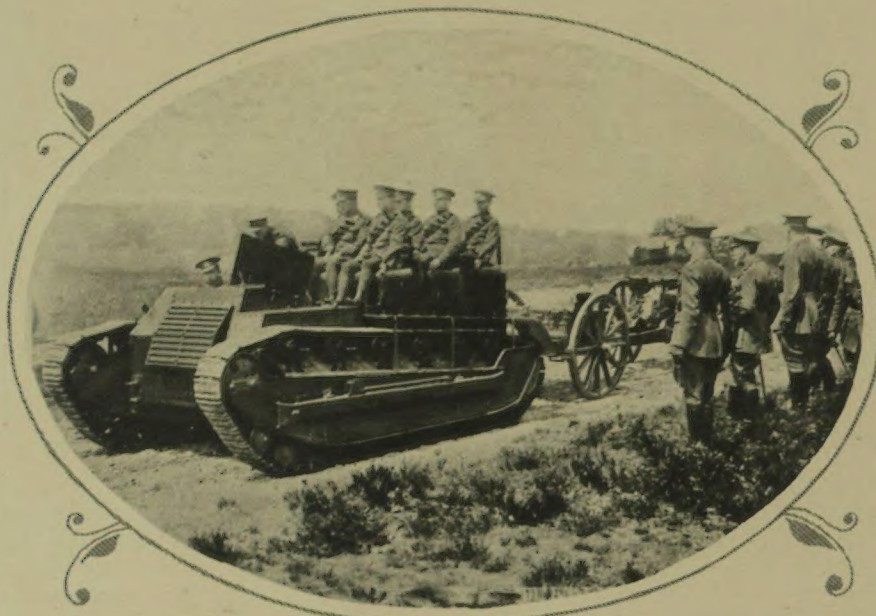
THE WIFE OF A PEER PROMINENT IN CONSERVATIVE POLITICS: "THE DUCHESS OF NORTHUMBERLAND."

Mr. Philip de Laszlo, the well-known portrait-painter, arranged to open a new exhibition of his work at the French Gallery in Pall Mall, on May 31. It will remain open for four weeks. In our issue of May 19 we reproduced

his portrait of the Italian Premier, Signor Mussolini. That of Lady Londonderry has been presented by Mr. de Laszlo to the Imperial War Museum. Lord Louis Mountbatten married Miss Edwina Ashley last year.

ROYALTY AT ALDERSHOT; THE QUEEN IN A TRACTOR; A PET GANDER.

PHOTOGRAPHS BY C.N. AND GALE AND POLDEN (ALDERSHOT).



"CATERPILLAR" TRACTORS REPLACE ARTILLERY HORSES: A NEW TYPE OF GUN-TEAM AT ALDERSHOT, PASSING BEFORE THE KING (SECOND FROM LEFT IN RIGHT FOREGROUND).



PRINCESS MARY AS COLONEL-IN-CHIEF: HER ROYAL HIGHNESS PRESENTING MEDALS TO MEN OF THE 2ND BATTALION ROYAL SCOTS.



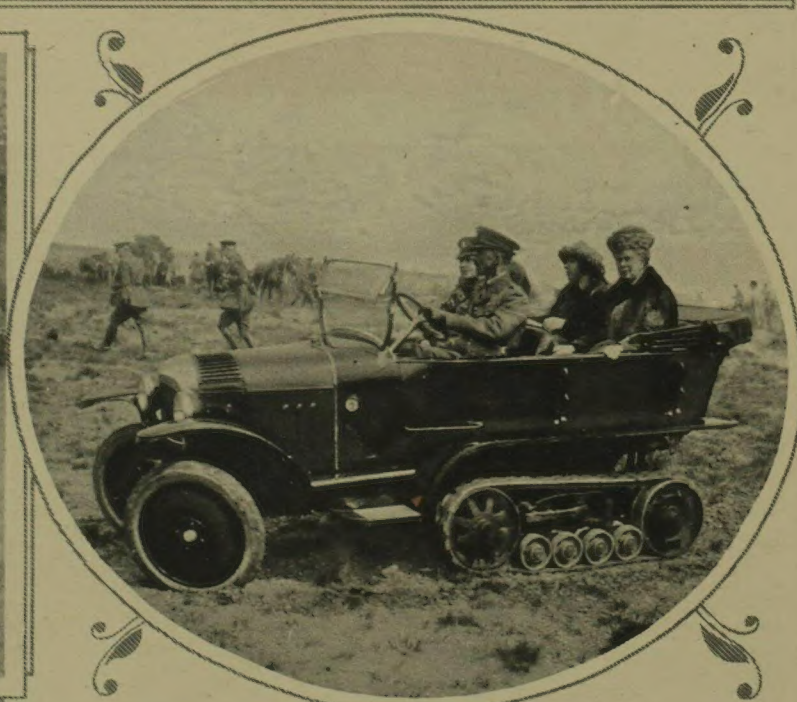
A GANDER MAY LOOK AT A KING: "JOCK" OF THE 1ST (KING'S) ROYAL DRAGOONS MEETS THEIR MAJESTIES AT ALDERSHOT.



THE KING AND QUEEN WITH THE OFFICERS OF THE 2ND BATT. QUEEN'S OWN CAMERON HIGHLANDERS AT ALDERSHOT: THEIR MAJESTIES IN A REGIMENTAL GROUP.



WITH THEIR COLONEL-IN-CHIEF, PRINCESS MARY, VISCOUNTESS LASCELLES: A GROUP OF OFFICERS OF THE 2ND BATT. ROYAL SCOTS, AT ALDERSHOT.



IN A "CATERPILLAR" CITRÖEN CAR LIKE THOSE THAT CROSSED THE SAHARA: THE QUEEN AND PRINCESS MARY ENJOY A NEW EXPERIENCE.

While the King was away from Aldershot on May 22, for the appointment of the new Premier, the Queen visited military hospitals and homes at Aldershot, and Princess Mary inspected the 2nd Battalion Royal Scots, the regiment of which she is Colonel-in-Chief, and also visited the married quarters under the guidance of Lieut.-Colonel H. E. P. Nash. On May 24, after the King's return to Aldershot, their Majesties witnessed a demonstration of collective training, showing combination in the field between infantry and tanks. While the King was on foot, the Queen and Princess Mary reached the scene of action by novel means, riding in a "caterpillar"-driven Citroën car, similar to those which recently crossed the Sahara.

The car was driven by Major A. Block, D.S.O. (commanding the 20th Battery R.F.A.). The demonstration included the capture of the village of Fleet by the 2nd Cameron Highlanders, working in conjunction with tanks assisted by smoke-screens. Later, the King inspected mechanical artillery tractors with "caterpillar" wheels, which not only haul the gun, but carry the gun's crew. In the afternoon the royal party visited several regiments, the Dragoon Guards, the 10th Royal Hussars, the 13/18th Hussars, and the 2nd Queen's Own Cameron Highlanders. On leaving Aldershot, the King congratulated General Chetwode, commanding there, on the efficient and progressive character of the training.

RUHR "REDS"; THE PREMIER'S VISITOR: THE CHELSEA FLOWER SHOW.

PHOTOGRAPHS BY TOPICAL, C.N., THE "TIMES," AND G.P.U.



COMMUNIST VIOLENCE IN THE RUHR: STREET PICKETS AT GELSENKIRCHEN, AT THE POINT FROM WHICH THE POLICE STATION WAS ATTACKED.



IN PERSONAL, IF NOT POLITICAL, ACCORD: THE PREMIER (RIGHT) VISITED BY MR. AUSTEN CHAMBERLAIN.

At Gelsenkirchen, a mining and iron-working town in the Ruhr, Communists stormed the German police headquarters on May 24, and beat the defenders with clubs and lead pipes. One man was killed and many wounded. On the 28th the Communists forced the miners into a general strike, which spread to several neighbouring towns.—The Prime Minister (Mr. Stanley Baldwin) did not invite Mr. Austen Chamberlain

to enter the new Ministry, but they have remained on friendly terms. Mr. Chamberlain said in a letter to his constituents that he believed the Premier wished to include him, but that "other forces intervened." Later, in the House of Commons he congratulated Mr. Baldwin on his appointment to the Premiership. On May 28 Mr. Baldwin was unanimously elected leader of the Conservative and Unionist Party.



WITH LILY POOL AND HERBACEOUS BORDER: A CHARMING GARDEN AT THE ROYAL HORTICULTURAL SOCIETY'S SHOW.



WITH A WATERFALL AND PATH OF "CRAZY PAVEMENT": A CORNER OF THE GARDENS IN THE SHOW.



A PICTURESQUE ROCK-GARDEN: ONE OF THE EXHIBITS IN THE GROUNDS OF THE ROYAL HOSPITAL AT CHELSEA.

The Spring Show of the Royal Horticultural Society was opened in the grounds of Chelsea Hospital on May 29. The number of exhibitors was greater than ever,



A TERRACE WITH A ROCK-GARDEN IN THE BACKGROUND: AN EXHIBIT IN THE HORTICULTURAL SOCIETY'S SHOW AT CHELSEA.

including no fewer than 130 firms and private individuals. Some of the gardens, of which we illustrate examples, were laid out in a most picturesque and attractive style.

DERBY CANDIDATES: THE FAVOURITE AND OTHERS.



WINNER OF THE THOUSAND GUINEAS: LORD DERBY'S
TRANQUIL.



WINNER OF THE HASTINGS PLATE: LORD DERBY'S PHAROS.



WITH G. HULME UP: LORD FURNESS'S LEGALITY.



SECOND IN THE TWO THOUSAND GUINEAS: LORD WOOLAVINGTON'S
KNOCKANDO.



THE FAVOURITE FOR THE DERBY: LORD WOOLAVINGTON'S TOWN GUARD
(B. CARSLAKE UP).



WITH S. DONOGHUE UP: MR. B. IRISH'S PAPYRUS.



WINNER OF THE TWO THOUSAND GUINEAS: LORD ROSEBERY'S ELLANGOWAN.

The Derby of this year is to be run at Epsom on Wednesday, June 6. We give above photographs of some of the horses that are principally fancied at the moment of writing, including the present favourite, Town Guard. It does not follow, however, that they will all run, as changes are always possible, even at the last moment, both as regards horses and their riders. Last year, it may be recalled,

the Derby was won by Lord Woolavington's Captain Cuttle (S. Donoghue up). Donoghue has also ridden three other Derby winners—Mr. J. B. Joel's Humorist in 1921, Mr. Fairie's Gay Crusader in 1917, and Mr. S. Joel's Pommern in 1915. During the war the race was run over the Suffolk Stakes course (1½ miles) at Newmarket. The Epsom course is 1 mile 4 furlongs, 29 yards.

"MARGATE" UNDER THE VICTORIA TOWER: WESTMINSTER'S NEW "SANDS."



"A SEA-COAST IN BOHEMIA" FOR LITTLE LONDONERS: CHILDREN DIGGING AND BUILDING CASTLES IN THE NEW SAND-PIT UNDER THE SHADOW OF WESTMINSTER IN THE EMBANKMENT GARDENS.

Thousands of London children, who have not the luck to visit the real seaside, can enjoy the delights of digging and building sand-castles in the special sand-pits provided by a benevolent London County Council in various parks and recreation grounds. The latest playground of this type has been laid out in the Embankment Gardens close to the Houses of Parliament at Westminster, where boys and

girls dig to their hearts' content almost under the shadow of the Victoria Tower. The air of the river does duty for the ozone of the sea, and, though bathing and wading cannot form part of the programme, the little diggers evidently appreciate the pleasures of the shore, and imagine themselves at Margate or Southend as easily as readers of Shakespeare accept the "sea-coast in Bohemia."

MRS. STARR TAKES HER LIFE IN HER HANDS—TO SAVE MOLLIE

DRAWN BY A. FORESTIER,



CRITICAL MOMENTS AT THE HOUSE OF THE MULLAH MAHMUD IN THE TIRAH HILLS:
BY HER INDIAN ESCORT, THE RISSALDAR, IN THE PRESENCE OF THE GANG

Intensely dramatic was the midnight scene in the house of the Mullah Mahmud, at the village of Khanki Bazar in the Tirah hills, when Mrs. Starr, the heroic Peshawar nurse, and Rissaldar Megul Bar Khan, the daring and able leader of her Indian escort, confronted the Afridi assassins who had murdered Mrs. Ellis at Kohat and carried off her daughter Mollie, in the negotiations for the latter's release. When Mrs. Starr's party first arrived at the village on their adventurous quest, the Mullah Mahmud, who wields undisputed political and religious power in the district, ordered them to return; but Mrs. Starr was befriended by two Pathans, and, while the Rissaldar and the Mullah Abdullah (also a member of her escort) were arguing the matter, she was fortunately able to cure an ailment of the Mullah Mahmud's brother, who then used his influence in her favour. Eventually the Mullah allowed them to stay, and sent a force to the chief

ELLIS: A MIDNIGHT PARLEY WITH THE KOHAT MURDERERS.

FROM PHOTOGRAPHIC MATERIAL.



MRS. STARR TAKING DOWN A REPORT FOR DESPATCH TO SIR JOHN MAFFEY DICTATED
WHO MURDERED MRS. ELLIS AND ABDUCTED HER DAUGHTER.

assassin's home, eight miles away, to fetch Miss Ellis, who was held captive there. The assassins returned with her to the Mullah's house, to make the best terms they could for her ransom. They dared not disobey the Mullah, and his house was regarded as sanctuary for both sides. It was there that the scene took place which our artist has represented. The Mullah is the old man by the door. The Rissaldar is seated under the lamp dictating to Mrs. Starr a message to the British Commissioner. The parley dragged on far into the night, and perilous moments occurred, especially when the chief assassin received news that his house was being attacked by tribesmen. Finally the Mullah surrendered Miss Ellis to the rescue party, and next day they set out and reached Peshawar in safety. Photographs showing Mrs. Starr and Miss Ellis leaving Khanki Bazar appeared exclusively in our issue of May 26.—(Drawing Copyrighted in U.S. and Canada.—C.A.)

A NEW FORM OF INDIAN FRONTIER WARFARE: FIGHTING

PHOTOGRAPHS BY MELA RAM AND

"THOSE HILLS
BREED MORE MEN
THAN THEY CAN
FEED—AND THEY
BREED THEM
FERCE": MAHSUD
COUNTRY ON THE
INDIAN FRONTIER
SHOWING "CENTRE
BACKGROUND"
WATCH-TOWERS AND
TO THE LEFT THE
VILLAGE OF MAKIN,
SEEN CLOSER IN
THE PHOTOGRAPH
BELOW.



DISTINGUISHED IN
THE PHOTOGRAPH
ABOVE BY THE
GROUP OF WATCH-
TOWERS SEEN IN
THE CENTRE
BACKGROUND: THE
VILLAGE OF MAKIN—
A CLOSER VIEW
FROM A DIFFERENT
ANGLE.

THE MAHSUDS BY AEROPLANE AMONG THE HILLS.

SONS, PESHAWAR AND CHERAT.



SHOWING (IN THE
RIGHT BACKGROUND)
TWO OF THE WATCH-
TOWERS SEEN IN THE
CENTRE BACK-
GROUND OF THE
TWO PHOTOGRAPHS
ON THE LEFT. PART
OF THE VALLEY
FILLED WITH
DRIFTING SMOKE.



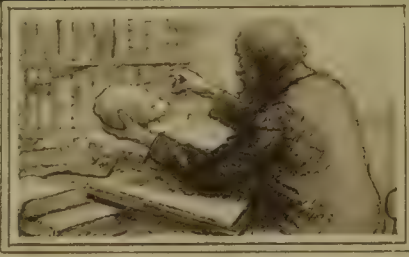
WHILE AEROPLANE
OPERATIONS AGAINST
THE MAHSUDS WERE
IN PROGRESS: A
LURID SCENE IN
"THE WELTER OF
HILLS" ON THE
INDIAN FRONTIER.

That "terrible welter of hills" (as Lord Chelmsford, an ex-Viceroy, has described it) which forms the North-West Frontier of India has always been a turbulent region and the scene of constant punitive expeditions against rebellious tribes and raiders. The character of these campaigns has, however, changed of late years since the development of aerial warfare, and aeroplanes have been increasingly used as a means of quelling disturbances and exacting retribution for border raids, crimes, and outrages. The Air Force, it may be recalled, took part in the operations against the Mahsuds, who, as the Secretary for India (Viscount Peel) recently mentioned in the House of Lords, accepted the British terms last March. The remarkably fine photographs here reproduced show part of the mountainous district where fighting occurred, with aeroplane operations in progress. They may also be regarded as typical of the country through which Mrs. Starr adventured on her perilous journey to rescue Miss Mollie Ellis from the Afridis who abducted her after murdering her mother. An episode

of that expedition is illustrated elsewhere in this number. After Miss Ellis had been brought back to safety, a force of fifteen aeroplanes in war formation demonstrated on May 8 over the Tirah hills, to which she had been carried off. The moral effect was such that a great deputation of tribesmen came to the British Chief Commissioner and undertook to deliver up the offenders, if they ever returned to their land, and to destroy the houses where they had last lived. Describing an aeroplane flight from Peshawar, a writer in the Empire Number of the "Times" the other day said: "As you circle upwards from the aerodrome a wonderful panorama reveals itself. A ring of hills 150 miles in circumference surrounds a plain of surpassing richness. . . . The gaunt black foothills that ring the plain are the home of the raider. . . . Those hills breed more men than they can feed—and they breed them fierce. For more than a thousand years the hillmen have descended on the plains and seized portions of them for their habitation."



THE WORLD OF SCIENCE.



SOME BONES OF CONTENTION.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE of the most interesting exhibits at the Con-
versazione of the Royal Society, held on
May 16, bore what must have seemed to many a
rather forbidding title—"Modifications of the denti-
tion in some African vertebrates." Under this

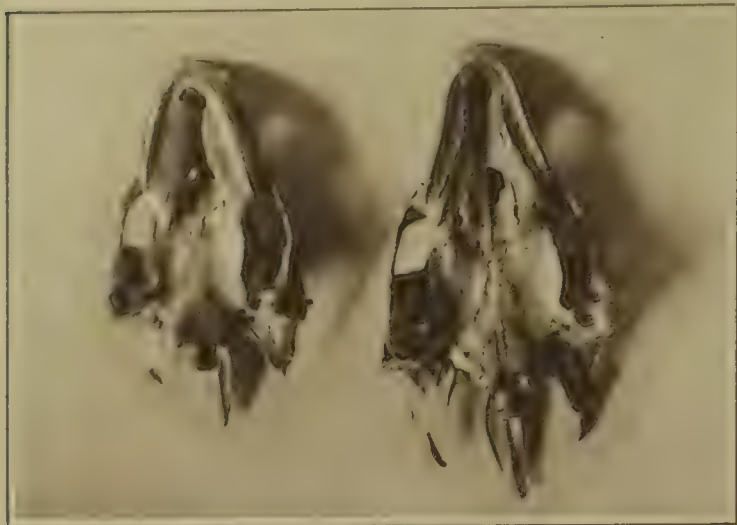
But the case is not so simple as it looks. How
and when did these changes in the form and size of
the teeth begin? Does the common clawless otter feed
upon crabs from choice or necessity? Did the en-
largement of the teeth take place suddenly, as a
"mutation," to be immediately
followed by a "mutation" in the
mutant's choice of food, resulting in
a sudden preference for river-crabs
in place of fish? Or did some ances-
tral otter find river-crabs more pleas-
ing to the palate than fish, and so
induce a change in the form of the
teeth, making them more adapted
for crushing shells? One cannot
accept this last suggestion, because
the "use" of the teeth cannot be
directly responsive to the character
of the food, since their form, and
size, and the number of their cusps
are determined before the tooth cuts
the gum.

The matter is further complicated
by the fact that the largest living
otter, a Brazilian species of the genus
Pteromura, has fish-
eating, sharp-
cusped teeth, but
subsists on a diet
of crabs; while the
Indian *Amblonyx*
has "crab-eating"
teeth, but lives
upon fish! Prob-
ably we shall be
nearer the truth in

which cover the shell of other turtles and tortoises have
been replaced by a thin, leather-like skin; while the
bony, underlying "shell" has undergone considerable
degeneration. The best-known species is the American
"leathery-turtle," which affords such delicate food
in the estimation of *gourmets*, who tell us that it
surpasses even the famous "green turtle." It is a
ferocious beast, and bites severely. But this by the
way.

In all these turtles, when young, the jaws are
armed with horny, sharp-edged sheaths. But some
species, towards adolescence, take to eating shell-fish.
And in these the armature of jaws undergoes a trans-
formation, so that, ultimately, it takes the form of
broad, flat plates, to serve as crushing-pads. Here,
again, we seem to have a direct relation between
the form of the jaw and the nature of the food. But
this relation appears as a gradual "becoming," a
slow, or relatively slow, transition from a knife-edged
jaw to one armed with a crushing-pad.

Did the change of diet induce the broadening of
the horny jaw-armature; or was the creature impelled
to change its diet, from frogs and fish to shell-fish, be-
cause of the broadening of its denture? Not only,
however, has the horny sheath of the jaw changed



INDICATING A RELATION BETWEEN THE FORM OF THE JAW AND
THE NATURE OF THE FOOD: TWO TURTLE SKULLS WITH DIFFERING
DENTURES.

"These are skulls of the Nilotic fresh-water turtle, *Trionyx triunguis*, one of the largest
species of its kind. The left-hand figure shows the broad, flat, horny plates for crushing
shells; that on the right shows the sharp, cutting-edged jaw used for the capture of
frogs and fish."

heading were arrayed skulls of "clawless" otters and
turtles, and some "Cichlid" fishes, specimens of
which were also shown in bottles. But these dry
bones and pickled fish furnished material bearing
directly on two diverse yet intimately related prob-
lems which are matters of contention among biologists
to-day.

Some, like Dr. J. T. Cunningham, hold that what
we call "specific characters"—the particular marks
and tokens by which we distinguish one group of
like individuals from closely similar and apparently
related groups of individuals—as between the com-
mon sparrow and the tree sparrow, for example—are
not "adaptive." That is to say, they have not come
into being as the result of the action of "natural
selection" in the struggle for existence. On the
contrary, they are to be regarded merely as idiosyn-
crasies of growth, of no real importance save to those
concerned with the problem of the classification of
animals. By "adaptive characters" they mean such
as are evidently of vital importance for the sur-
vival of the individual, which have apparently arisen
to fulfil some special function.

The skulls of these clawless otters, which are
represented by several species, afford valuable material in this
controversy. Two of these, be-
longing to different genera, are
hardly distinguishable superfi-
cially. Indeed, apart from their
teeth and certain associated
modifications of the skull, the
two genera are identical. Here
in these teeth, then, we may say
are "specific" characters which
are "adaptive," for their differ-
ences are held to be directly
related to the creatures' feeding-
habits.

This conclusion is supported
by what is known of the life-
history of these animals. The
"struggle for existence" of the
African genus *Aonyx* has driven
it to feed mainly upon river-
crabs. In consequence, appar-
ently, its teeth have become
greatly enlarged, to serve as
crushing-engines; while in the
small-toothed clawless otter of
Ruanda the teeth are surpris-
ingly small and light. This animal lives in the vol-
canic lakes of Ruanda, whose waters are so highly
charged with hydrochloric acid as to be sterile—they
harbour neither crab nor fish. So, then, the Ruanda
otter has to come ashore to hunt for frogs and birds'
eggs. Hence, apparently, the small size of the teeth.

our search for an interpretation of
these contradictory facts if we regard
the large teeth of the "crab-eating"
type as the primitive type of tooth
in all otters, which originally lived
upon crabs; and the "fish-eating"
tooth as a later specialised "adap-
tation."

But, even so, the mystery is not
cleared up, inasmuch as it is evident
that the "crab-eating" tooth serves
equally well for the mastication of
fish; and, "contrariwise," the "fish-
eating" tooth will evidently serve
as an efficient shell-crusher!

There is one other point about
the Ruanda otter which is worth
noting. This concerns the vibrassæ,
or "whiskers." These, in the fish-eating otters,
are very large and stiff; but in the Ruanda otter,
which has to come ashore to feed, they are com-
paratively feebly developed, while those of the upper
part of the face are wanting. These facts seem to
suggest that vibrassæ are less needful where the



SHOWING THE REDUCTION IN THE SIZE OF THE TEETH OF THE FROG-
EATING SPECIES: THE PALATES OF THE SMALL-TOOTHED RUANDA
OTTER (LEFT), WHICH EATS FROGS; AND (RIGHT) THE COMMON CLAW-
LESS OTTER (*AONYX*).

its form, but the supporting skeleton thereof has
also changed, while a special tubercle has been
developed for the attachment of the masticatory
muscle. This last feature is certainly in response
to the extra muscular strain induced by the effort
to crush hard shells.

Finally, we come to the
"Cichlid" fishes. These are rather
perch-like fishes, remarkable for
the fact that they carry their
young, for a time, in their mouths.
They are represented by numerous
species, found both in the Old and
New Worlds. For the moment
we are concerned with the fact
that individuals which appear,
superficially, to be of one species,
prove, on examination of the
curious teeth which lie far back
in the throat, to represent two
different species: a conclusion
justified by the fact that a re-ex-
amination of the external charac-
ters, after the disclosure of the
difference in the form of the
throat-teeth, reveals distinctive
points which would otherwise
have escaped notice. Until more
knowledge becomes available as
to the precise nature of the
food and the habitat of these
similar, yet dissimilar, species,
speculation as to the interpre-
tation to be placed upon these anatomical differences
must be suspended.

Parallel cases of this kind could be infinitely
multiplied. They have an important bearing upon
the vexed problem of the "origin of species." But
this theme must be left for another occasion.



ALMOST INDISTINGUISHABLE FROM THE CRAB-EATING *AONYX*: THE SMOOTH-CLAWED OTTER
(*AMBLONYX LEPTONYX*) OF THE MALAY COUNTRIES.

"The smooth-clawed otter (*Amblonyx leptonyx*) of the Malay countries, is a fish-eater, and has teeth of the type
characteristic of fish-eating otters. The crab-eating *Aonyx* is almost indistinguishable, superficially, from this animal."

Photograph by F. W. Bond.

food has to be sought on the land instead of in the
water.

And now as to the skulls of the turtles. These
were of the genus *Trionyx*, which live in muddy
water, and feed on frogs, fish and molluscs. Apparent-
ly, on account of their habitat, the horny plates

The Prince as Colonel-in-Chief of the Royal Wiltshire Yeomanry: At an Inspection.

BEFORE MAKING HIS FIRST OFFICIAL VISIT TO SALISBURY TO ATTEND THE WILTSHIRE AGRICULTURAL SHOW: THE PRINCE OF WALES (CENTRE) AS GUEST OF LORD AND LADY PEMBROKE AT WILTON HOUSE, INSPECTING YEOMANRY.

The Prince of Wales stayed the night of May 24 at Wilton House, near Salisbury, as the guest of the Earl and Countess of Pembroke. On the following morning, before motoring into Salisbury on his first official visit to that city, to attend the Wiltshire Agricultural Show, he rode round the camp of the Royal Wiltshire Yeomanry, the senior Yeomanry regiment, of which he is Colonel-in-Chief. The

troops were encamped in Wilton Park for a fortnight's training. The Prince saw three squadrons at work, engaged respectively in advanced-guard and patrolling, riding and leaping, and drill. At noon there was a parade and inspection of the regiment in the deer park, in the presence of the Prince and the house-party, and a large assemblage of spectators from the country round.

PHOTOGRAPH BY ROYAL CENTRAL STUDIOS, SALISBURY.

A 1660 Form of Trooping the Colour? The Old Horse Guards Before the Great Fire.

SHOWING SOLDIERS WITH COLOURS BESIDE THE FOOT GUARD HOUSE IN FRONT OF HOLBEIN'S GATE (CENTRE BACKGROUND): "THE OLD HORSE GUARDS PARADE FROM ST. JAMES'S PARK" A PAINTING BY T. VAN WYCK, ABOUT 1660.

The ceremony of Trooping the Colour in honour of the King's Birthday, which takes place to-day (June 2), renders topical this interesting old picture of the Horse Guards Parade as it was about 1660, painted six years or so before the Great Fire. A group of soldiers with Colours may be seen in the centre background outside the Foot Guard House in front of the Holbein Gate, which was

designed by Holbein in 1546 and removed in 1749-50 to widen the street approach to Westminster. To the left is the Banqueting House of the Palace of Whitehall. The building with four small domed turrets, known as Westminster Gate, was pulled down in 1723. The original picture is on view at the galleries of Messrs. Leggatt Brothers, 30, St. James's Street, by whose courtesy we reproduce it.

The Cambodian Nation Turned to Stone: History by Chisel.

"ANGKOR." By P. JEANNERAT DE BEERSKI.*

IN somnolent, sun-ridden Phnompenh, "the emblem of royalty, or 'Prah-Khan,' is preserved: it is a sword, the only object left of all the Angkorean treasures."

In the tangle of the jungle, strangled by clinging creepers, clutched by the tentacles of the writhing roots of the figs, despoiled by time, polluted by the beasts of the field and the fowls of the air, mutilated by man, are the heroic ruins of Angkor-Thom, the ancient capital of the Khmers, which was founded



"A STRIKING RESEMBLANCE": A SPORT SUGGESTING POLO, IN ANGKOR.

"Horsemen, divided into two camps, spurred their mounts and galloped towards a central spot; they were provided with long, curved sticks, and when they met the horses plunged and reared; the players struggled to hit with their clubs something (now invisible) on the ground. All this bears a striking resemblance to polo, and as the latter is an Indian game it would not be surprising to find it in Further India."

in the ninth century after Christ, and had an area of some five square miles. "You can compare it to no city of Europe at that time: the Kingdom of Wessex had just become the Kingdom of England; under half-legendary kings, Egberht, Aethelwulf, Alfred; the Franks were governed by Charlemagne; and Angkor-Thom was already a town of more than a million souls. In antiquity the Athens of Pericles, the Rome of Cæsar were not as big!"

Yaçovarman built it; "an impregnable, terrifying citadel," designed to frustrate the rebellious, to stem "the return of those criminal hopes which look for the feeble joints of a kingdom and kill the sovereign." Physically a giant, valorous in war and wise in peace, he ruled an empire which stretched "from the sea to India, China and Champa, reached all its natural boundaries, and comprised most of what we now call Siam, Cambodia, Cochinchina and Laos." Yet he died, still young, in the year 908.

His creation outlived him many a decade; but it, too, fell and rotted in its turn. In the twelfth century it was at its zenith, "renowned everywhere for unimaginable treasures, for its gold and its gems, for its temples and palaces"; in the last years of the fourteenth the mighty buildings were definitely abandoned to the forest. The Siamese had increased and multiplied!

And to what a place it was, its relics bear silent but eloquent witness.

Past the broad moat, first defence of the city and over a hundred yards wide, is the Northern Gate, one of five, the Gate of the Spirit Nok, a four-headed titan surmounting it. "On either side extends the wall built with laterite, enclosing the city in a vast square. Its whole length is seven and a half miles, and inside, leaning against it, a quantity of earth is heaped up, which made this defence wide enough for three two-horsed chariots to pass abreast on top. When the town was attacked, a numerous army could be placed there to defend it." Within is chaos, humanised by two little villages, paltry enough, but suggestive. "They give us a glimpse of what Angkor-Thom looked like, for, if the genius of the race is no more, its ancient habits have been left almost free from time's defacement. The temples were magnificent . . . the nobles' palaces were no doubt rich and gorgeous; but the humble dwellings were certainly built at hazard, and in the lanes and alleys of poor quarters the scene was *en grand* what is found now *en petit* in the aforesaid hamlets."

For the rest, the past is written by the chisel, in structure, in statue, in carvings, and, especially, in the reliefs of the Bayon, Siva's shrine, the "Tower of Gold" which marked the centre of the kingdom; mystery and majesty, gloom and glory, "the whole

Cambodian nation turned to stone." As the guide has it, with more reason than many of his fellows: "The genii built this temple, the Bayon, and over it erected many towers with many heads fashioned to their image. . . . at night, when men, animals, insects and trees are asleep, when water is as black as ink, when the sky is not speckled with stars, they wake, and the monstrous mouths speak."

And they tell of things mythical and of things real; of how the four-faced towers symbolised Brahma, who assumed the personality of Chaturmukha, that he might finish his prayers without moving and yet watch the "dream in flesh," Tilottama, where'er her sinuous body, an idol of burnished gold, twined and twirled upon the snow; of the doings of king and warrior, peasant and priest; of the coming of glorious victory and honourable defeat; of pleasure and pain; of life as it was and was to be.

Loquacious walls. "An army is marching. . . . They advance in order. . . . An ambush was prepared by the enemy, but, undismayed, the Cambodians defend their lines by a dashing charge; elephants canter, chiefs shoot arrows and come in contact with their opponents, Cham troops, who are identifiable by the strange helmet they wear, in the shape of a flower, with its petals covering brow and ears. . . . The Cham standards fall, the parasols of their generals are broken. . . . the victors return. . . . The emperor is often met in different acts of his life, and he always has been given a true aristocratic demeanour. . . . When they drew peasants, they rendered their gestures awkward, as if impeded by the practice of handling heavy tools, and stooped by the habit of bending low down in front of their lords, whereas the latter are lofty and grand in every movement. . . . Stout nets fastened to long staffs were carried before important nobles to stop arrows, stones, and such light missiles.

"This was not all. . . . Some of the massive elephants carried a pair of baskets, in which two archers were posted—sharpshooters, no doubt, who from their elevated position could mark and slay commanders and nobles. Other elephants were loaded with heavy catapults, also worked by two men; similar instruments, exactly like enormous cross-bows, were rolled on wheeled barrows, and probably used in sieges or for the defence of fortified camps. Perhaps the most ingenious device was thus composed: a platform provided with a step was raised on strong wheels and concealed behind an enormous shield, big enough to cover two warriors from head to foot; these men stood on the platform, one foot on the step, ready to spring up suddenly, throw their javelins and drop once more behind the protective shield; their left hands were probably holding on to a bar of metal, which steadied their balance on rough ground. A few of their brothers-in-arms pushed the machine for-

vandal troops, and vegetation; a skeleton of grandeur, simpler in line than the Bayon, with the crude beginnings of a sleeping Buddha intended to cover the whole western face of the third storey; a temple whose craftsmen devoted their talents largely to the fauna of the region.

Then the square of Angkor-Thom and the great Elephants' Terrace, part of it given to depicting an Imperial hunt. "The princely hunters, at ease in the slight howdahs, look on more than they act. Sometimes a noble aims an arrow or brandishes a spear, but the pachyderms themselves do most of the killing." And on a column of the Palace is inscribed the oath taken by all the chiefs of Suryavarman I: an oath apparently not too effective at times, for does not Tchou-Ta-Kouan write of the ruler of his day: "The new prince is covered with iron, so that knives and arrows, striking his body, can do him no harm. It is thanks to this precaution that he dares to go out . . .



LIFE IN STONE: A WAR-ENGINE AND STANDARDS—ON THE WALLS OF THE BAYON.

and day and night lighted candles were borne before him.

Next the so-called "Towers of the Rope-dancers," and the "Ambassadors' Palaces"; the "Leprous King"; Siva the ascetic and Buddha the thinker; and the temple Prah Palilay, half-Buddhist, half-Hindu; with monuments other and curious.

Outside: Ta Prohm, with ornaments equalling those of the Bayon and often excelling them in purity, if not in originality. And the new way to Prah Khan and Angkor-Thom. "This road, like most in the region, is raised on embankments above the low grounds of the plains, so that when the floods come towards the end of June they are all like endless jetties, advancing in an ocean of water and tree-tops, for the growth at one's feet is plunged in the deluge and only the highest growth appears like bunches of verdure, thrown everywhere in the current. Fish swim among the bushes. . . ."

Finally, Pré Rup, the "Turn-the Corpse" Temple; Prah Khan, which had in its day 18 chief officiants and 2740 ordinary officiants, 2232 assistants, including 615 women dancers, 66,625 men and women who served the gods, and was then grievously, mortally scarred by iconoclasts and drunken soldiery; and, greatest of all, the grandly conceived Angkor Vat, a structure at once magnificent and austere, famous for its decoration, and notably for the volutes and curves in which the Khmer remains unrivalled, the child of a civilisation marked by mild Vishnuism and benevolent Buddhism. Wonders wrought by man and rent by Nature!

As readers will recall from illustrations in this paper, the French are busy seeking out and preserving the ruins of Angkor, the finest treasure of their Colonial Empire.

M. Jeannerat de Beerski is fortunate enough to have headed a mission to them in 1919. This book is one of the results, and it may be taken that it is not one of the least, for it will introduce to the general an ancient and engrossing civilisation scarcely known to them; and in itself it is excellent; even its little exuberances, the little touches that seem "foreign" to the English, will be forgiven because they will be understood. Only the least imaginative could refrain from rhapsody in old Cambodia.—E. H. G.



IN ANGKOR-THOM, THE ANCIENT CAPITAL OF THE KHMERS: GIANTS OF THE BALUSTRADE TO THE CAUSEWAY.

Drawings by P. Jeannerat de Beerski. Reproduced from "Angkor," by Courtesy of the Author and of the Publishers, Grant Richards, Ltd.

ward." This is shown in one of our illustrations. As with the soldiers, so with the civilians—the reliefs illustrate them in many moods and at various occupations. There are jugglers and acrobats, cooks and tradesmen, builders who fell trees and work in stone, fishermen and hunters—even the happy father with his children. The priests, it would seem, were little revered—the artists ridicule them.

So to the Baphuon, disfigured by usurping priests,

* "Angkor: Ruins in Cambodia." By P. Jeannerat de Beerski. With Sixty-five Illustrations. (Grant Richards; 18s.)

THE MOST IMPORTANT HISTORICAL RELIC EVER FOUND IN EGYPT.

ILLUSTRATIONS REPRODUCED FROM "LE COUTEAU DE GEBEL EL-'ARAK," BY GEORGES BÉNÉDITE, CURATOR OF THE LOUVRE (PARIS; ERNEST LEROUX); FIRST PUBLISHED IN "MONUMENTS ET MÉMOIRES" OF THE ACADEMIE DES INSCRIPTIONS ET BELLES-LETTRES. BY COURTESY OF PROFESSOR W. M. FLINDERS PETRIE.

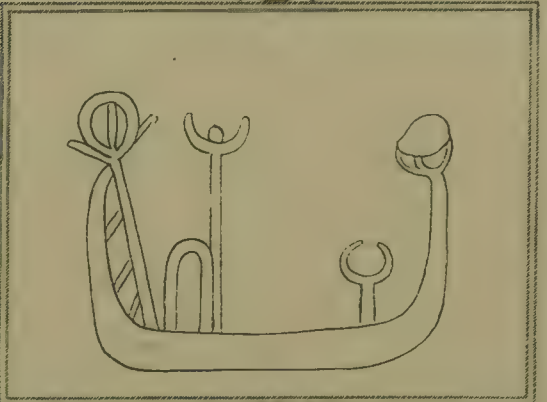


EVIDENCE OF AN EARLY INVASION OF EGYPT BY SHORT-HAIRED MOUNTAIN FOLK FROM ASIA MINOR, USING HIGH-PROWED BOATS.

This side of the ivory knife-handle shows five well-armed, close-cropped men subduing four unarmed long-haired men, and (below) two high-prowed ships and three typical Nile boats.



WITH AN ANTELOPE HEAD AT THE PROW: ONE OF THE THREE NILOTIC BOATS ON THE KNIFE-HANDLE.



WITH ROUND-TOPPED CABIN: ONE OF THE HIGH-PROWED SHIPS ON THE KNIFE-HANDLE.



A DISCOVERY THAT REOPENED THE WHOLE QUESTION OF THE ORIGINS OF CIVILISATION IN EGYPT: A FLINT KNIFE WITH CARVED IVORY HANDLE.

DESCRIBING the two types of ships carved on the knife-handle, Professor Flinders Petrie says: "Those of the lowest line on the handle have the curved body so marked in the papyrus boats, both in small Egyptian paintings and in the scenes of boat-building. This is also the usual type of boats in the painted tomb of Hierakonpolis, which is coeval with the handle. . . . About the other line of boats, with raised prow and stern, there is much more question. The Hierakonpolis tomb shows the fighting of two peoples, red and black, and two types of boats coloured red and black. . . . The black boat of the painting is of the same type as the upper boats of the knife-handle."

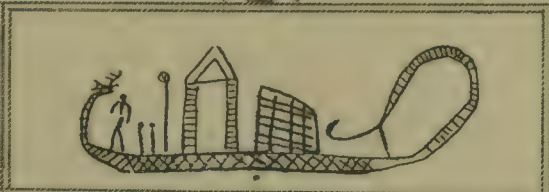


INDICATING ORIGIN IN A COLD CLIMATE: A LONG-COATED, CAPPED, AND BEARDED FIGURE.

This side of the knife-handle shows a man at the top holding two lions not of early Egyptian type; (below) two collared hounds, an ibex (to right of boss), a lioness devouring an ox, and a lynx attacking a smaller ox.



FOR COMPARISON WITH THE NILOTIC BOATS ON THE KNIFE-HANDLE: AN EGYPTIAN SAILING BOAT OF THE NAGADIAN PERIOD.



AN ANCIENT EGYPTIAN BOAT DISTORTED BY DECORATIVE INTERPRETATION: A DRAWING FROM A TOMB AT HIERAKONPOLIS.



TO COMPARE WITH THE HIGH-PROWED SHIPS: A BOAT FROM A TOMB AT HIERAKONPOLIS.

Lecturing at the Royal Institution the other day on recent discoveries in Egypt, Professor W. M. Flinders Petrie, the eminent Egyptologist, referred to the finding of an ivory knife-handle (here illustrated) of S.D. 60 which he described as "the most important single historical monument ever found in Egypt." It came from Gebel el-'Arak, opposite Nag Hamadi, and was purchased for the Louvre Museum by the Curator, M. Georges Bénédite, from whose learned treatise on the subject our illustrations are reproduced. Professor Flinders Petrie has also discussed it in an article (quoted above) entitled "Egypt and Mesopotamia," in the periodical, "Ancient Egypt." By this discovery, he says, "the whole question of the

relations of early civilisation in Egypt has been reopened." Briefly, it is deduced that a close-cropped race, like the Sumerians, from somewhere between Susa and Egypt, and using high-prowed boats, fought with long-haired Syrians, invaded Egypt early in the second prehistoric civilisation, and were the founders of dynastic art. In his lecture the Professor said that the two foreign ships show that people came to Egypt by water and fought on the water; while the long coat of the man with the lions indicates that he came from a cold climate, and the type of the lions points to a colder country than Egypt. The dynastic race must have come to Egypt by sea from a land where they were accustomed to snow and lions.

"AND THE LOCUSTS WENT UP OVER ALL THE LAND": A "PLAGUE OF EGYPT" IN SOUTH AFRICA.

PHOTOGRAPHS BY W. H. GREEN (JOHANNESBURG); SUPPLIED BY C.N.

"SO THAT THE LAND WAS DARKENED": SWARMS OF LOCUSTS FLYING IN LONG CLOUDS OVER JOHANNESBURG ON APRIL 30, BEFORE SETTLING IN THE SUBURBS.



"AND THEY SHALL FILL THY HOUSES": PART OF A GREAT SWARM OF LOCUSTS CLINGING TO THE WALLS OF A HOUSE AT JOHANNESBURG—A FLASHLIGHT PHOTOGRAPH AT NIGHT.



"AND THEY DID EAT EVERY HERB IN THE LAND": A FARMER IN HIS GARDEN AT JOHANNESBURG RAKING UP HEAPS OF LOCUSTS, WHICH DESTROYED THE CROPS.

"AND THERE REMAINED NOT ANY GREEN THING . . . THROUGH ALL THE LAND": LOCUSTS OF THE GREAT SWARM SETTLING FOR THE NIGHT IN A GARDEN AT JOHANNESBURG.

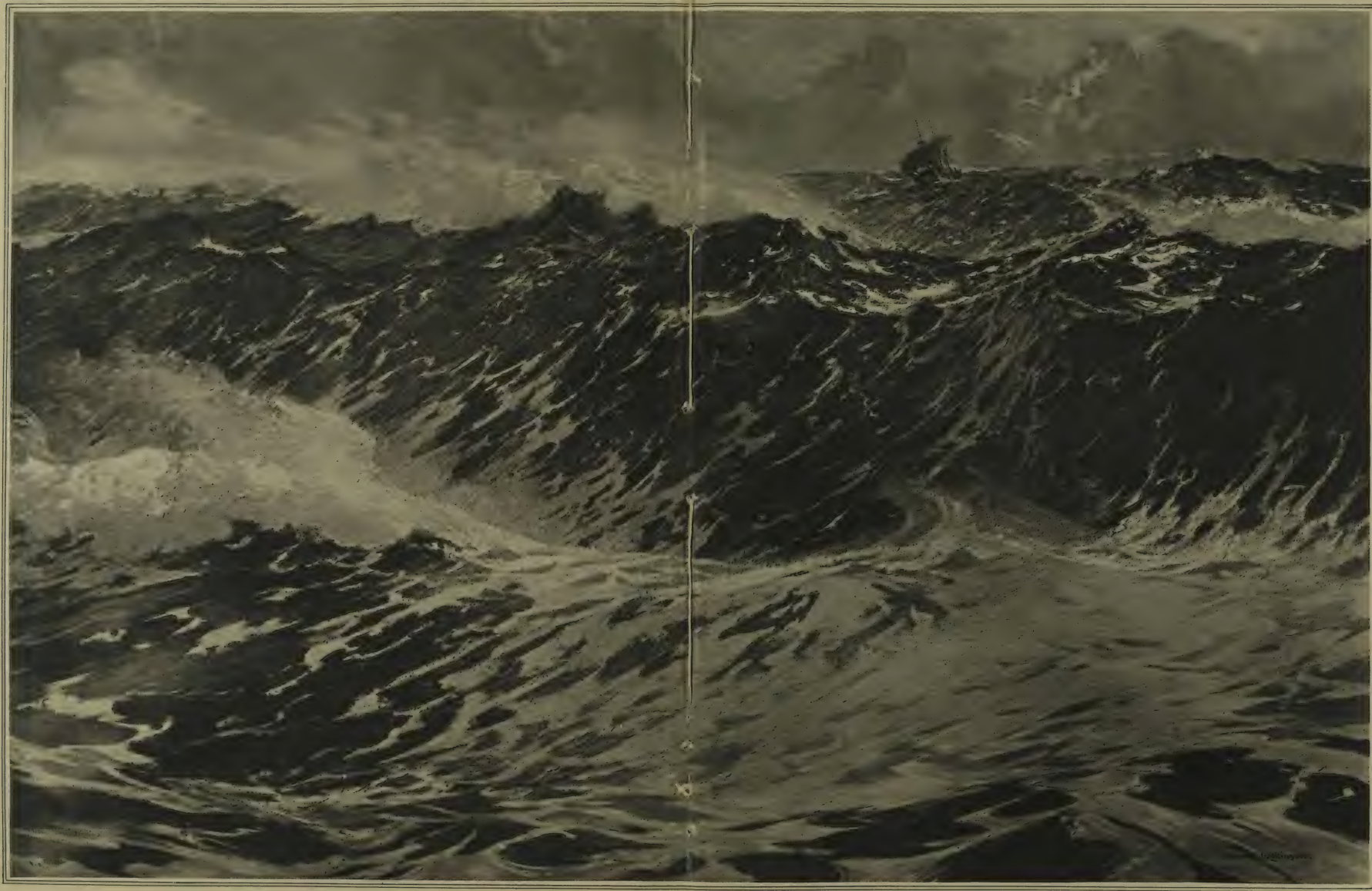


Johannesburg and the Western Transvaal were recently invaded by great swarms of locusts flying from the wastes of the Kalahari Desert and the South-West Protectorate. The scenes of devastation which followed recalled the plague of locusts in the land of Egypt as described in Exodus. They settled in fields and gardens, and on the walls of houses, and devoured the crops on many farms in the surrounding district. At Lichtenburg farmers and officials were working night and day to destroy the pests. Our readers may recall that a similar plague of locusts, which had occurred at Jerusalem and in Palestine generally during the war, was illustrated in our issue of February 7, 1920, together with photographs showing the stages of a locust's birth, and a vivid account of the visitation written by the American Consul at Jerusalem, Mr. John D. Whiting. Describing their arrival, he says: "Before they were seen, a

loud noise produced by the flapping of myriads of wings was heard. . . . Attention was drawn to them by the sudden darkening of the bright sunshine. At times their elevation was in hundreds of feet; at other times they came down quite low. The clouds of them were so dense as to appear quite black. . . . None but those who have seen them can imagine their countless multitudes and the destruction they wrought. . . . It is estimated that as many as 65,000 to 70,000 locust eggs are concentrated in a square metre of soil. Allowing for a loss of 30 per cent. in hatching, some 60,000 destroyers can emerge from a space 39 in. square. . . . The devastation was complete. All vegetables and fruits disappeared as by magic." In Palestine the locusts were caught in traps sunk in the soil, into which they were driven by the waving of flags, whose shadows caused them to move towards the traps.

SEEKING TO CROSS THE NORTH POLE TO "ISLANDS OF SPICERY": A 17TH CENTURY PRECURSOR OF AMUNDSEN.

FROM THE PAINTING BY NORMAN WILKINSON, R.O.I., R.I., IN THE ROYAL ACADEMY. (ARTIST'S COPYRIGHT STRICTLY RESERVED.) PHOTOGRAPH BY HENRY DIXON AND SONS.



THE FIRST VOYAGE OF THE ILL-FATED NAVIGATOR WHO GAVE HIS NAME TO HUDSON BAY: "HENRY HUDSON, 1607"—AN ACADEMY PICTURE BY NORMAN WILKINSON, R.O.I.

Mr. Norman Wilkinson, the well-known marine artist, whose invention of "dazzle-painting" camouflage for ships was of such great value during the war, represents in his Academy picture the first known voyage of the great seventeenth-century navigator, Henry Hudson, who sought to cross the North Pole by sea. The subject is of particular interest now that an attempt to cross the same Pole by aeroplane is about to be made by Captain Roald Amundsen, the Norwegian discoverer of the South Pole. Hudson came to a tragic end in 1611, being sent adrift in a small boat by mutineers, and never heard of again. Describing the voyage here illustrated, Professor J. K. Laughton writes (in the "Dictionary of National Biography"): "Hudson, the navigator, is first mentioned as appointed in 1607 to command the 'Hopewell' in a voyage set forth by the Muscovy Company 'to discover the Pole.' On 19 April he and the crew of the 'Hopewell,' twelve men all told, communicated together in the church of St. Ethelburge in Bishopsgate, 'purposing to go to sea four days after.'

One of the little party was Hudson's son, John. . . . The chief aim of the voyage was ' . . . to sail across the Pole to the 'Islands of spicery.' Hudson sailed from Gravesend on 1 May, and struck the east coast of Greenland in lat. 69.70 deg. on 13 June; then, continuing a northerly course, he again sighted the coast in lat. 73 deg., and named the land Cape Hold with Hope. Forced eastwards by the continuous icy barrier between Greenland and Spitzbergen, he followed the line of this barrier, and came on the 28th to Prince Charles Island; thence he groped his way to the northward, and along the coast of Spitzbergen, naming Hakluyt's Headland as he passed. After struggling towards the north for three days longer he . . . satisfied himself that there was in that quarter no passage to the Pole; so, after again trying the ice barrier, he turned southwards, and discovering on his way an island then named 'Hudson's Touches,' but since identified with Jan Mayen, he arrived in the Thames on 15 September (1607)." Mr. Norman Wilkinson's picture measures 11 ft. by 7 ft.

The World of the Theatre

By J. T. GREIN.

TEMPERAMENT AND TECHNIQUE.—"THE MERRY WIDOW" ONCE MORE.

I HAVE seen a few comedies lately, and, as the plays were of no importance, my attention was more than ever rivetted on the acting. And this was the paramount impression: Our men are, on the whole, excellent, and often in the smaller parts there is such neatness of characterisation, such clever elaboration of detail, such a keen interest in the play shown by gentle gestures, by expression of feature, by smile and glance, that one asks, "Why are these true artists relegated to the second plane? Why does no one follow them up and give them the chance of a lifetime?" Sometimes these players, usually herded together in criticism as "the rest of the cast" with a couple of laudatory adjectives, are the most arresting figures on the canvas. They are not merely *obligato* violinists to the star; they enliven the background to such an extent that they become of material importance. Indeed, more than once have we carried away the thought that, but for the interpretation of the secondary parts, there was really very little worth mentioning. This is not necessarily the fault of the principals, but may be due to the author, who applies *cliché* to hero and heroine, and, being by nature a miniature-painter, devotes his chief attention to the types he has seen in life and snapped up in his mental camera.

Now, curiously enough, this quality of minor characterisation is as frequent among our actors as it is rare among our actresses. Time after time women flit through a piece who attract by their gowns, deliver their bits of dialogue, commingle with the other players, and remain uninterested lay-figures. It may not be so on the first night, when the excitement of the moment stirs one and all, but it is certainly the case during the run and at matinées. Then there is a strange contrast. The men of small parts are as alert, keen, busy as ever; but some of the women simply walk through their parts, and, when they have nothing to say, might just as well be away from the stage, so dead are they, so aloof, so outside the action. With some it is a question of inexperience; with some the jog-trot of doing one's little bit, that being all that is required; with the majority, I fear, it is absence of temperament.

They do not see a play steadily and whole. They leave the motion of the machine to the big cog-wheels; they are not alive to the fact that every part is a unit, something vital that should be alive. Nor do they realise that the stage's main force is magnetism, and that every personality, every eye, every attitude passive or active, contributes to the galvanising effect. To be out of the picture, to show no interest, to occupy oneself with the audience instead of living, feeling, harmonising with the other players, is to "cut the current," to mar the action, to depress the atmosphere. These little actresses, so charming to behold and so empty in their doings, would burst with laughter if one told them the story of the old mummer who said that he had laid all his heart and soul into his one line, "My Lord, the carriage is waiting" (which in some plays in a moment of crisis would be an announcement of ominous portent). They would laugh at the idea that a French actress made her reputation by the utterance of one word. It was in the days of Legouv  , and to him came a young actress of some experience, with tears in her eyes, praying

for a chance. "Test me in any way you like," she said, "and I will show you what I am capable of." "Very well," said Legouv  ; "I will give you two words, and I will let you express these words in four circumstances of life. If you sense it rightly, you shall have a part." He chose the words "Come here." Then he described to her four dramatic situations—

much-sought-after teacher of elocution. When she was asked how it was that she stood the great trial, she answered, "Because in my days of struggle I understudied all the parts of my leaders; so during the play I went with them through all their emotions: thus I learnt to be not only of the play, but always in it. I learned the meaning of the eloquence of silence, and often my leaders told me that my eager interest, the expression of my eyes and features, inspired them."

There is a great deal in these simple words. We are all influenced by surroundings—which notion may commend itself to the little actresses on our stage.

"The Merry Widow" is with us again, and she is certain to be wooed by tens of thousands of admirers. On the first night of the revival there were such happy scenes in the theatre as are rare even in musical-comedy land. Shakespeare himself, were he alive, would have been proud of such a reception. A fair share of the ovation is undoubtedly the chief interpreters' due. George Graves gave a new reading of infinite drollery;

Evelyn Laye, without eclipsing her predecessor, was in every way her equal—she sings, acts, moves charmingly, and she has a pair of eyes so lustrous, so full of light and tenderness that they cast a spell on the house; the young Dane who played Danilo has all the *savoir-faire* of a Continental hero of operetta; and Miss Ivy Tresmand has but to be her engaging self to add to the laurels of her surprisingly swift success.

But, when all is said, the music is the chief factor of the triumph. It never tires, it never sounds hackneyed, it remains entrancing, and its joy of living is irresistible. In a way the Maxim-song will ever remain a little classic of modern Bohemia, and the Waltz will ever gladden young hearts and old, because it is the perfect blend of melody and romance. I have heard "The Merry Widow" in many countries in many languages, but, however different the audiences were in temperament, the Waltz bewitched them all. And one effect it had everywhere. No sooner was the play over than the refrain was sung aloud in the street by the enthusiasts of the gallery and pit. It has the magic quality of fixing itself in memory even though the ear be unmusical. Lehar must have learned this facile way of writing music which lingers when he was a band-master, as so many of his fellow operette-kings were in Austria—Milloecker, Czibulka, and Keler-Bela. The last, whose "Ouverture Comique" is in the repertory of nearly every orchestra of the world, explained his vogue by saying that as a military conductor it was his business to attune the steps of soldiers to the melody chosen, and when he conducted marches or any light music in front of his regiment the fall of feet would at once tell him whether the soldiers were humming the tune or merely marching according to measure. I wonder whether our own bandmasters have ever thought of this "psychological" aspect? But whenever I hear Lehar's operette, I see him in my mind's eye intent on the regimental attitude. You can march to Lehar's tunes as well as dance to them or sing them. Try it, and try it again with Offenbach or Johann Strauss (II.), and you will find a marked difference of rhythm. There is a quaint drill in Lehar's score.



INCLUDING THE FAMOUS AMERICAN OPERATIC TENOR, MR. CHARLES HACKETT (NOT HEARD BEFORE IN LONDON): PRINCIPALS AND CONDUCTOR REHEARSING "LA BOH  ME" AT COVENT GARDEN.

Mr. Charles Hackett, the well-known tenor of the Metropolitan Opera House, New York, and of the Paris Grand Opera, made his London debut as Rudolfo in "La Boh  me" at Covent Garden on May '24. From left to right above (omitting the pianist) are Miss Doris Lemon (Musetta), Mr. Percy Pitt (conductor), Miss Maggie Teyte (Mimi), Mr. Charles Hackett, Mr. Frederick Collier (Schaunard), and Mr. William Anderson (Colline).

Photograph by C.N.

joy, sorrow, suspense, relief. At the end of every description she had merely to say, "Come here." The sound, the inflection, the vibration of her voice would reveal whether she understood, whether she



CONDUCTING WAGNER'S "RING" OPERAS AT COVENT GARDEN: MR. ALBERT COATES.

Mr. Albert Coates, formerly principal conductor of the Imperial Opera at Petrograd, has been specially engaged by the British National Opera Company to conduct the "Ring" operas at Covent Garden this season. Those already given are "The Rhinegold," "The Valkyrie," and "Siegfried."

Photograph by Claude Harris.

felt rightly. She came through the ordeal triumphantly, and Legouv   gave her, a little later, a leading part in one of the plays he wrote with Scribe. Her name was, if I remember well, Denoyer, and she was for many years not only a well-known actress, but a

ACCORDING TO MAX: HIMSELF WHEN OLD; AND OTHER CARICATURES.

BY COURTESY OF MESSRS. ERNEST BROWN AND PHILLIPS, THE LEICESTER GALLERIES, LEICESTER SQUARE. (COPYRIGHT STRICTLY RESERVED.)



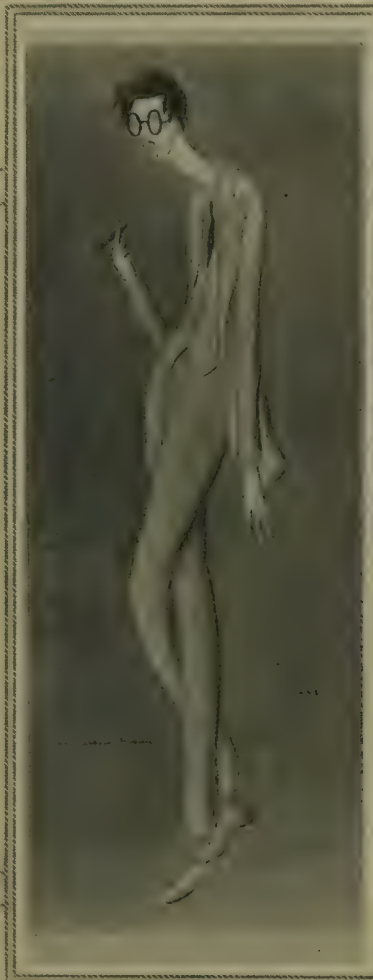
"BOHUN LYNCH, EDMOND KAPP, AND 'QUIZ,' WONDERING HOW LONG THE VETERAN EXILE WILL GO DODDERING ON": A "SELF-CARICATURE" BY MAX BEERBOHM.



"LORD BERNERS MAKING MORE SWEETNESS THAN VIOLENCE": ONE OF MR. MAX BEERBOHM'S NEW CARICATURES.



"COUNT ZARIOCINSKI": A CARICATURE BY MAX BEERBOHM, AT THE LEICESTER GALLERIES.



"ALDOUS HUXLEY": THE AUTHOR OF "LIMBO" AND "MORTAL COILS" CARICATURED BY MAX BEERBOHM.



"H.R.H. IN THE 'FIFTIES": A PROPOSED ILLUSTRATION FOR SIR SIDNEY LEE'S LIFE OF KING EDWARD.

Mr. Max Beerbohm, that ever-delightful humourist both by pen and pencil, has another Exhibition of Caricatures at the Leicester Galleries, of which we are enabled to reproduce some of the most amusing examples. Mr. Beerbohm, by the way, was born in 1872, and is not yet, therefore, quite so "doddering" as he represents himself in the first illustration above. Lord Berners succeeded to the title, as ninth Baron, in 1918. To the caricature of Count Zariocinski the author adds a note: "His Excellency has everywhere owed much, though not more than he readily acknowledges, to feminine interest and influence." Mr. Aldous Huxley,

a grandson of the great scientist, is one of the most brilliant of the younger writers of to-day. Among his books, besides those mentioned above, are "Crome Yellow" and "The Defeat of Youth." The caricature of King Edward, as Prince of Wales, in the 'fifties, is one of eight "proposed illustrations for Sir Sidney Lee's forthcoming biography." The book has been undertaken at King George's request. Sir Sidney Lee's memoir of King Edward in the Dictionary of National Biography, it will be remembered, was much discussed when it appeared. He has written also a Life of Queen Victoria.

BOOKS OF THE DAY

By J. D. SYMON.

RECENT detective fiction (that ever-growing body) has produced two investigators who rejoice in the Gallic nickname "Papa." It is unnecessary to say that one of them is Mrs. Agatha Christie's "Papa"



WORN BY A YOUNG EGYPTIAN ABOUT 1350 B.C.: A CHILD'S SANDAL OF POLYCHROME GLASS BEADWORK FROM TUTANKHAMEN'S TOMB.

Poirot; but the other, who has as yet made only a single appearance, may require a word of introduction. He is a creation of Mr. Stacy Aumonier's, and his full designation is Chief Inspector Tolozan, familiarly known as "Papa" Tolozan, of the Bordeaux Police.

Papa Tolozan crosses the stage only once in Mr. Aumonier's new book of excellent short stories, "MISS BRACEGIRDLE AND OTHERS" (Hutchinson; 7s. 6d.), but he is sufficiently interesting to make one desire his further acquaintance. It is by his personality rather than by any astounding professional feat that he appeals to the reader. However much Monsieur Tolozan may have hated the sin, he certainly loved the sinner, and he cherished a most tender and humane regard for his jail-birds. For Papa Tolozan was a theorist, a man with a hobby. He was convinced of the fundamental goodness of human nature, and in every case he undertook he tried to discover, not only the criminal, but the strange anterior accident that had turned a good man into a bad man.

Just as Poirot's hobby is "method" and the use of "the little grey cells," so Tolozan's is what he calls "the accident of crime"; and "The Accident of Crime" is Mr. Aumonier's title for the admirable story in which this most attractive Police Inspector appears. The crime and the criminal are never for a moment in doubt; in fact, the reader watches the rogue at work. The mystery Tolozan sets himself to unravel is the reason why the ingrained old scoundrel Laissac had fallen from virtue. "No man," Tolozan held, "is entirely criminal. Somewhere at some time it all had been just touch and go." The detective's non-professional sport was to put his finger on that place and that time. Mr. Aumonier has given a refreshing new turn to the art of the sleuth in fiction, and has brought it one stage nearer pure philosophy.

Papa Tolozan's colleagues "treated his passion for philosophic speculation as merely the harmless eccentricity of an urbane and charming character." His old friend, "the forceful Muguet of the Council of Jurisprudence at Bayonne, held that crime was an ineradicable trait, an inheritance, a fate," and "many and long were the arguments they enjoyed over a glass of vermouth and seltzer at a quiet café." Muguet thought that in the *intransigent* Laissac he had found

unanswerable support of his own theory. This villain could never at any time have been anything but a ruffian. In his case there could have been "no accident of crime." It was certainly a hard nut for Papa Tolozan; but he was not discouraged, and at length, most ingeniously, he cracked it, to the criminal's credit, and his own. How, you will see when you read one of the best, I do not say the very best, of Mr. Aumonier's goodly wallet, which in only one instance touches detective fiction. The readings—

Are various, but none of them are dull.

A very remarkable feature of recent detective fiction is the skill displayed by women in this branch of story-telling. Isabel Ostrander, Carolyn Wells, Annie Haynes, and last, but very far from least, Agatha Christie, are contesting the laurels of Sherlock Holmes's creator with great spirit, ingenuity, and success. It is doubtful whether any other avenue of fiction is being more explored or is more popular at the present moment than this of the *roman policier*. The Bodley Head list alone contains nearly a dozen new, recent or comparatively recent works of this kind. And when "comparatively recent" novels continue to be advertised, it means that they are still selling. When one considers the short life that even good novels enjoy in these days, the mention of these detective tales in publishers' lists and on the "jackets" of newer books is sufficient proof of a steady demand.

It is to Mr. John Lane that readers owe the publication of Agatha Christie's ever-welcome detective stories. Her latest book, "THE MURDER ON THE LINKS" (The Bodley Head; 7s. 6d.), forms a fresh chapter in the life of Monsieur Poirot, who, together

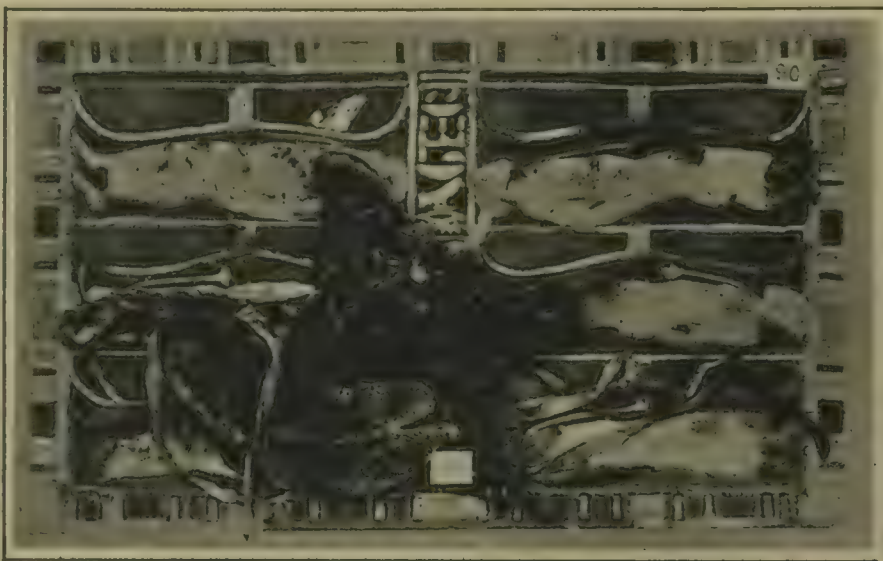
altogether to worry about the real culprit—ceased, M. Poirot would say, to be methodical and to use "the little grey cells." All which may be deplorably scatter-brained, un-Poirotesque, Hastingsish, and reprehensible, but this lack of acumen has its uses, for the *dénouement* came with an unblanketed shock of surprise. A story that can keep its secret to the very end is rather rare, and when such a tale comes along it is a godsend to hardened readers of fiction.

That curious first novel, "LAST WEEK," by Nora D. Vines (Collins; 7s. 6d.), may be classed among mystery stories, although it does not deal with the work of the detective, amateur or professional. The book is attracting a great deal of attention; and, what is even more fortunate for the author, it is arousing a sharp contest of opinion, which alone is an indication of power. Those who like it like it exceedingly. I found myself in the opposite camp. Probably I am obtuse, or unlucky, or both. The workmanship was so admirable that I wished heartily the story itself had appealed to me in an equal degree. A writer whose first effort makes so deep an impression is sure to be heard of again.

Possibly the most dangerous thing a novelist can do is to take a poet for hero and introduce into the story specimens of the hero's verse. The experiment was tried by one of the foremost of our women novelists in her first book, and the result, although the poems were well enough to pass, did little to prove that the hero was abundantly gifted with the divine fire. He would have seemed far more of a poet had his alleged

works been suppressed, for the way in which his creator presented him (apart from his effusions) left the reader in no doubt as to his talents and temperament. On rare occasions the risky experiment has succeeded: Kingsley did not traduce Frank Leigh when he fathered on him—

Ah cruel Love, Megæra's serpents bearing, but it is difficult to recall many more instances where the device has been followed with impunity. Thackeray did it once, when he presented Penderennis with a set of verses that are in a small way immortal. To bring this off the novelist has to be a poet himself. In a first novel, "LIFE," announced by Messrs. Collins, Mr. Wingfield Stratford, author of "Reconstruction of the Mind," has made his hero a poet and has dared to attribute to that gentleman many of his own poems. Fortunately, Mr.



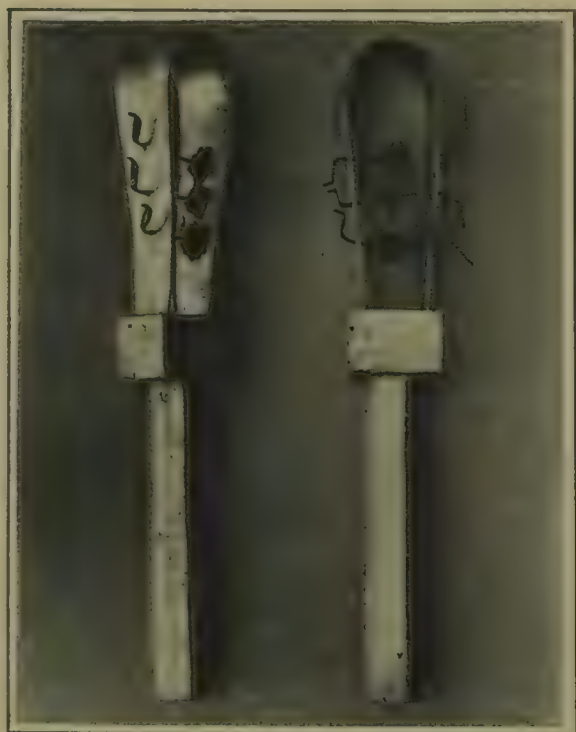
AMONG THE EARLIEST GLOVES EVER DISCOVERED: A PAIR OF KING TUTANKHAMEN'S CLOTH GAUNTLETS, LYING ON A FOOTSTOOL DECORATED WITH FIGURES OF CAPTIVES.

The objects from the ante-chamber of Tutankhamen's tomb, which left Luxor on May 17, in a barge towed by a tug on the Nile, arrived at Cairo on the 22nd. Some of them were at once unpacked and placed on view in show-cases in the Museum. After the first glove (considered the earliest relic of its kind) was found in the tomb, many other specimens were discovered there, as well as a complete finger-stall. The "Times" World Copyright Photographs, by Mr. Harry Burton, of the Metropolitan Museum of Art (New York) Expedition; lent by Courtesy of the Trustees, the Director, and Mr. Lythgoe, Curator of the Egyptian Department.

with his creator, first found fame in "The Mysterious affair at Styles." Papa Poirot had a rest in Mrs. Christie's second novel, "The Secret Adversary," but for the last twelve weeks he has been very active in the *Sketch*, and, later, will be very active there again, on a great variety of knotty cases. Here in the links affair is another solution, in full-dress novel form, of a most perplexing and exciting problem.

If one were asked to name the chief characteristic of Mrs. Christie's method, it would be her power of suspense and concealment. She is very cunning at putting the reader off the scent. It may be possible sometimes to spot Mrs. Christie's criminal, before the final revelation (I can without boasting claim to have done so, never mind in what book or short story), but in "The Murder on the Links" I was completely thrown off the track. One ought not to have been, but there it was.

At first there seemed to be no doubt: no sooner had the guilty person appeared on the scene than a very significant remark of M. Poirot's seemed to give an unmistakable pointer, but then Mrs. Christie got to work at covering the trail. So cleverly did she contrive her blinds, presenting one plausible theory after another in bewildering succession, that I ceased



RINGING AS TRUE TO-DAY AS WHEN MADE OVER 3300 YEARS AGO: TWO SISTRA FROM TUTANKHAMEN'S TOMB.

A sistrum is a kind of musical rattle used in ancient Egyptian religious ceremonies. These two are made of wood and bronze gilt.

Wingfield Stratford has some reputation as a poet, otherwise the hero might have reason to tremble for his place on Parnassus.

DUG FROM 20 FT. OF VOLCANIC ASH: NEW EXCAVATIONS AT POMPEII.

PHOTOGRAPHS SUPPLIED BY THE "TIMES."

ONE OF THE FEW HOUSES WITH UPPER FLOORS FOUND AT POMPEII: A NEWLY EXCAVATED BUILDING IN THE STREET OF ABUNDANCE, WITH PILLARED COLONNADE ALONG THE FRONT OF THE UPPER STOREY.



"WITH PROJECTING BALCONIES, BALUSTRADES AND GALLERIES, PERMITTING ITS INHABITANTS TO ENJOY WATCHING THE MOVEMENT OF PEOPLE OUTSIDE": A TYPICAL POMPEIAN HOUSE RECENTLY EXCAVATED IN THE STREET OF ABUNDANCE.

Since we last illustrated the subject, in our issue of July 1, 1922, the excavations at Pompeii conducted by Professor Spinazzola, Director of the National Museum at Naples, have been largely extended, especially in the Street of Abundance leading towards the amphitheatre. Its locality may be traced on the general air view of the town as it now appears, given on the succeeding double-page. A number of fresh buildings have been uncovered, as well as works of art in painting and sculpture, some of the most interesting of which are shown on the page following the aerial panorama. The new excavations are still going on, and visitors can see

the 20 ft. thick layer of volcanic cinders and pumice-stones which overwhelmed Pompeii in the great eruption of Vesuvius in 79 A.D., and from which the houses have to be disinterred. Only a few of them, like that shown in the upper photograph, possessed a second storey, but many (to quote Professor Halbherr's article in our issue above-mentioned) had "projecting balconies, balustrades and galleries, permitting their inhabitants to enjoy watching the movements of people outside." In working downwards, the excavators prop and strengthen upper parts of a building with supports, so that eventually it appears almost as it originally stood.

UNDOING THE WORK OF VESUVIUS EIGHTEEN CENTURIES AGO: POMPEII AS IT IS TO-DAY—FROM THE AIR.

PHOTOGRAPHED FROM AN AEROPLANE BY THE ITALIAN ESTABLISHMENT OF AERONAUTIC

CONSTRUCTIONS—PHOTOGRAPHIC LABORATORY. SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



KEY TO NUMBERS ON THE ABOVE PHOTOGRAPH.

1. Villa of Diomedes.
2. Tomba.
3. A country inn.
4. Villa of Cicero.
5. House of the House of the House.
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29. Via Marina (Way to the Sea).
30. Street of Abundance.
31. House of the Skeleton.
32. House of Oionius.

33. House of Cornelius Rufus.
34. House of the Scribe.
35. Hall of Isis.
36. Temple of Isis.

37. Temple of Asculapius.
38. Open-air Theatre.
39. Triangular Forum.
40. House of Joseph II.

41. Temple of Hercules.
42. Quarters of the Gladiators.
43. Gate of Stabia.
44. Covered Theatre.



53. Bath.
54. House of the Bull.
55. House of Queen Margherita.
56. Banquet Hall.
57. House of the Silver Wed.
58. Bath.
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65. House of the Diademen.
66. House of Balbus.
67. Stabian Baths.
68. House of Siricus.
69. House of Mars and Venus.
70. Bakery and flour-mill.
71. House of Paquius Proculus.
72. House of Lucretius.

71. Street of Nola.
72. Street of the House of the House.
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74. House of Apollo.
75. House of Meleager.
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90. Street of the Workshop.
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107. Lane of the House.
108. Lane of the House.

109. Amphitheatre.
110. Road from Naples to Salerno.
111. Pompeii Railway Station.
112. Pompeii Vesuvian Tram Station.
113. Valley of Pompeii Vesuvian.
114. Sanctuary of the Valley of Pompeii.
115. Valley of Pompeii Railway Station.
116. Slaughter-house and House of Augustus.
117. Senate House.
118. Temple of Mercury.
119. House of Marble.
120. House of Gaus Rufus.

SHOWING THE STREET OF ABUNDANCE (No. 30, ON THE LEFT)—THE SCENE OF THE RUINS OF POMPEII.

The great extent of the ruins of Pompeii is well shown in this remarkable air-view, and the position of the most interesting sites can be traced by comparing the numbers on the photograph with the corresponding numbers in the key list. Apparently houses are named, not after their former owners (who are unknown), but from works of art found in them, or other associations. Some were evidently named after distinguished modern visitors. Extensive as are the excavations already made, they are by no means complete, for Pompeii was a big town, and half of it still lies buried under twenty feet of volcanic ash that descended from Vesuvius in the great eruption of August 24, 79 A.D. The excavations still proceeding have been going on now for five years. "Their extraordinary results," wrote Professor Halbherr in our issue of July 1 last, "are chiefly due to the new, more careful, and more scientific method inaugurated

LATEST EXCAVATIONS—LEADING TO THE AMPHITHEATRE: A REMARKABLE PANORAMA PHOTOGRAPHED FROM AN AEROPLANE.

by the Director of the National Museum of Naples, Professor Spinazzola. . . . The ground is now dug, not by means of pits and abrupt trenches, as formerly, but—as archaeologists are accustomed to do in prehistoric mounds—by horizontal strata, descending only by degrees towards the ancient level, so that it becomes possible to catch and fix all the remains in their relative depth and position, and to preserve or restore all those parts of buildings, upper and lower, which have escaped total destruction. The latest excavations following the extension of the Via Dell'Abbondanza (Street of Abundance) beyond the large cross-road, in the direction of the Amphitheatre, have laid bare a further part of the street, a quarter of a mile long, with almost all the houses both of its right and left sides." The work has since been still further extended, with results of great interest, as illustrated on the foregoing page and the one that follows.

ROMAN ART DUG FROM POMPEII'S ASHES.

PHOTOGRAPHS SUPPLIED BY THE "TIMES."



ARIADNE IN A CHARIOT DRAWN BY BACCHANTES: A WALL-PAINTING FOUND IN A *TRICLINIUM* (DINING-ROOM) AT POMPEII.



PRIAM BEGGING ACHILLES FOR THE BODY OF HECTOR: A BAS-RELIEF IN WHITE STUCCO ON AZURE GROUND ON A WALL OF THE SO-CALLED HOUSE OF ACHILLES.



PAINTED WITH THE HEADS OF JUPITER, APOLLO, AND OTHER GODS: A DECORATED SHOP FRONT IN THE STREET OF ABUNDANCE, SHOWING ALSO A ROMAN INSCRIPTION.



SHOWING THE METHOD OF PROPPING ROOFS AND UPPER FLOORS WITH IRON SUPPORTS WHILE DIGGING DOWNWARDS: A SHOP.



IN THE GARDEN OF A LARGE VILLA NEAR POMPEII: A WATER CONDUIT LEADING FROM A FISH-POND AND ADORNED WITH SHRINES AND PAVILIONS.



DECORATED WITH STATUARY AND WALL-PAINTINGS: A GROTTA IN THE SAME GARDEN, THROUGH WHICH WATER FROM THE FISH-POND PASSED INTO THE CONDUIT.

As mentioned on a previous page, the latest results of the excavations at Pompeii, which have been proceeding for ~~many~~ years under the direction of Professor Spinazzola, have brought to light many fresh and interesting examples of Roman decorative art, as it was practised 1844 years ago, when the eruption of Vesuvius buried the town under volcanic ash. These art treasures are left as far as possible in their original positions, instead of being transferred to the Naples Museum. All the paintings, some of which are exceptionally good, are carefully preserved with coverings of glass and linen. Their subjects are drawn largely from Homer, and

show scenes from Greek and Roman mythology. In a big sunk garden of a villa, fountains have been re-connected, and visitors can see the water playing to-day as it did in the owner's time. Many of the shops are full of their original stock. The front walls of some are decorated with paintings, and also bear various inscriptions, including advertisements and the election promises of candidates for political and municipal offices. These election appeals, which have been found in great numbers, were written in fine high red letters. Among the advertisements are announcements of theatrical performances and gladiatorial combats.

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THE WORLD OF WOMEN

for those of accident than any other institution of its kind.

The engagement of the Earl of Westmorland to the Hon. Mrs. Capel has been expected by their friends for a little time. They will make a handsome couple. It is difficult to believe from appearances that this is to be her third matrimonial alliance. She is barely thirty. Her first husband, the handsome, wealthy young Guardsman, Percy Wyndham, was an early victim of the war. Four years after his death she married Captain E. A. Capel, C.B.E., who in 1919 was killed in a motor accident in France. She has two little girls, three and two respectively, both of her second marriage. Her sisters are Lady Lovat and the Hon. Lady Wilson. Her brothers, both unusually handsome men, were killed in action—the elder in Somaliland, the other in the Great War. Lord Ribblesdale, a great sportsman and a very picturesquely handsome man, is known for that reason as "The Ancestor." He has long been in indifferent health, and has recently been seriously ill. The bride-elect is a niece of Mrs. Asquith, the first Lady Ribblesdale having been that very well-known lady's sister.

The Earl of Westmorland, who has become an intimate friend of the Prince of Wales, is about the same age as his future wife. He was in the Navy, but has retired. His mother, a sister of Lady Millicent Hawes and of Lady Angela Forbes, was one of the most beautiful women of her day. The Countess of Londesborough and Lady Margaret Spicer are aunts of Lord Westmorland, and the Marchioness of Carisbrooke and Lord Londesborough his cousins, in which same relationship he stands to the Duke of Sutherland.

Mrs. Stanley Baldwin will not have a far flitting, but will doubtless have a few womanly regrets for 11, Downing Street, now that she is leaving it for 10—historic but unlovely 10. I think that our new Prime Minister's wife is a home-lover and a home-maker. She had made No. 11 charming, and seemed very



Lingerie that hails from Swan and Edgar, Regent Street, is always beautiful. This attractive set in white crêpe-de-Chine is piped with yellow.

PRINCESS MARY once again was at Aldershot with the King and Queen for the Whitsuntide visit, which has become an annual fixture. Viscount Lascelles was in camp with the Yorkshire Hussars, so this devoted couple suffered a short separation—the first since their marriage. The Duke and Duchess of York joined the royal party, and, save that the King had to come to town for one hectic day, all went merry as a marriage bell. The Duke and Duchess of York will not be in residence at White Lodge for a little while. Electric light had to be installed, and more bath-rooms made. Otherwise, there are no structural alterations. The Duke gave up five of the ten acres of gardens, and these have been taken over by the Board of Works to grow the plants, etc., necessary for the royal parks.

So far no engagement has been declared between the Crown Prince of Belgium and Princess Mafalda of Italy. Nevertheless, a strong belief is maintained that it will be announced. The Belgian Prince bids fair to be as fine a man as his father; and Princess Mafalda is said to be in every way delightful, and "to be the one of the Italian royal family who most resembles her grandmother, Queen Margherita, "Pearl of Savoy," and idol of the Italian people. The Count of Flanders, the younger Belgian Prince, was at Eton, and is now in our Navy. Last week he was among the officers on the ships in Belfast Lough and was entertained with them in the Northern Irish capital. Everyone likes him, and all say what a really nice young man he is. He will be twenty in October.

It is a curious thing to look in at a big bridge tournament. There was one the other day for a good cause at which a hundred tables sat the players, with intensest expressions on their faces and a cloud of cigarette-smoke hovering round their persons. Bridge is very successfully called into the good cause of charity. The Lady Mayoress has lent the Mansion House to Lady (Milsom) Rees for a bridge tournament on the 12th inst. for the Charing Cross Hospital, and Princess Louise Duchess of Argyll has given her patronage to it. Tickets can be had (10s. 6d. each) from Lady Rees, 18, Upper Wimpole Street, or from the Secretary at the hospital, which is one of London's greatest stand-bys. It has done as much for cases of emergency and more



These fascinating pyjamas of pink crêpe-de-Chine brocade stand to the credit of Swan and Edgar.

happy there, and had a delightful pride in her pretty things. Now she has to set to work to make the fine, spacious rooms of No. 10 homelike and pretty. The stairway is the worst part of the house. Mrs. Asquith saw it supplied with a fair number of bath-rooms. It has far more the official aspect than No. 11. The garden-party which Mrs. Stanley Baldwin arranged for June 14 will, I believe, hold good; the gardens of the two houses have been used before for such occasions, and doubtless will again.

An hour of really good music is a charming way to spend that portion of time before lunch. When Dame Clara Butt arranges the music and lunch is at the Savoy, there is little to be desired either in the flow of soul or feast of reason. Yet another enjoyable feature is that Dreary Dockland is being helped to brighter times, for that is where the money goes—we will not end up with the usual "Pop goes the weasel." Princess Victoria was present last week, and apparently intensely enjoyed the singing of Dame Clara Butt, Mr. Kennerley Rumford, Mme. Edvina, and the American Quartette; while Mme. Irene Scharrer played, and Miss Lilian Braithwaite recited to music. It was just the right musical pre-lunch pick-me-up. There will be a last luncheon concert on the 5th inst. for the same good cause under the same experienced organisation.

At a reception given by the Roumanian Minister and Mme. Titulesco it was apparent that Roumania is a country of good-looking women. There was the hostess, a charming one, by no means contented with the conventional shake hands with her guests, as pretty as a picture in softly draped white, with a pink rose at her side just below the waistline catching folds of her gown, and with a row of pearls her only ornament. There were other Roumanian ladies delightful to look at, but the spelling of whose names is a task beyond the common chronicler. The wife of our own Prime Minister was a nice specimen of a bonnie British matron with a girl's look of interest in life and living that makes her charming. Congratulations, had they been solid, would have overwhelmed her. The party was a very pleasant one, and beautifully done. A. E. L.



Coral-pink georgette and lace are present in the pretty princess pelliccoat with the petalled skirt. Swan and Edgar are responsible for it. The delightful lingerie set on the right is carried out in the same shade, but the material chosen is crêpe-de-Chine. It can be obtained from Swan and Edgar. (See page 968.)

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TALKING MACHINE NOTES.

A ROYAL RECORD.

It is a great honour for the gramophone to have been chosen as the medium for conveying Empire Day messages from their Majesties the King and Queen to school-children throughout the British Empire. The record bearing the speeches was made at Buckingham Palace, where a room was converted into a recording studio for the occasion; and, as far as one can tell, this is the first time that records have been taken of the voices of the King and Queen of any country.

By a happy arrangement, it was ensured that the school-children should be the first to hear the record, which was not issued for sale to the public until the day following Empire Day. The speeches are rather brief, as both are contained on one side of a ten-inch disc, the reverse side giving an Empire Day selection played by the band of the Coldstream Guards, introducing "Home, Sweet Home" and "God Save the King." Such is the demand anticipated for this unique and historic record that an enormous number have been manufactured in readiness by the gramophone company ("His Master's Voice") to whom the task of recording was entrusted. To give the text of the speeches would rob the record of the pleasure of its first hearing, and I will only note, therefore, that the message from his Majesty is to boys, and that from her Majesty to girls; that they are simple and direct, and have a personal appeal to every citizen of our great Empire.

The number of the royal record is R.E.284, and we are informed that all profits from the sale thereof will be handed over to his Majesty for distribution to children's hospitals or otherwise as he may direct.

MUSIC IN THE OPEN.

From all accounts, it is now quite the usual thing to include a portable gramophone and some records when going on holidays, picnics, or any out-of-door jollification. Unfortunately, in past seasons, a "portable" gramophone seemed very often to mean the cheapest and smallest kind, with a bellowsed tin trumpet; and the records also of the cheapest variety, so that if they were broken it would not matter much.

Nowadays there is no excuse for inflicting such atrocities on other holiday-makers. The modern portable gramophones are real musical instruments, several types following the lines of the larger cabinet

models in design, and having an internal horn and a correctly tapered tone-arm. A first-class sound-box is essential, and so one cannot expect to get an ideal instrument of the portable type for a few shillings. Indeed, good models run to as much as ten guineas, which sum will purchase a really beautiful little instrument—not so small as some, certainly, but possessing reproducing qualities that do justice to the finest records.

THE MAY RECORDS.

"HIS MASTER'S VOICE."

Beethoven's "Coriolan" overture, played by the Royal Albert Hall Orchestra, conducted by Sir Landon



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The carrying capacity of the case is twenty ten or twelve inch records. A dividing plate holds the records firmly when the case is closed. Indexed envelopes are provided.

Ronald, is the only orchestral record on this list, and is a fine piece of playing and reproduction. Paderewski gives a fine rendering of Chopin's Valse in A flat, Op. 42. It is a most satisfying record, and the deliberate *tempo* taken by Paderewski is to be preferred to the "break-neck" speed at which this work is so often played. Dame Clara Butt is heard in "Il segreto per esser

felici," from Donizetti's "Lucrezia Borgia." It is a fine record, in one sense "pre-war," as it was made in Germany before 1914, and the "Master" record has only recently reached this country. A very full list includes records by Titta Ruffo, Edna Thornton, the Flonzaley String Quartet, and other favourite artists. There are also some excellent dance records, one of which deserves special mention. The title is "Aunt Hagar's Blues," played by the Virginians, and it contains the quaintest "wailing" effect I have heard yet. How it is done I leave my readers to discover. It might be a borrowed baby, or a comb and tissue paper, or even a saxophone played the wrong end up. Whichever it is, it is most humorous and unexpected.

"COLUMBIA."

Following their recent recordings of two movements of Holtz's suite, "The Planets," the Columbia Company deserves the thanks of all musicians for giving us the same composer's short Suite in E flat, played by the Grenadier Guards' band. The London Symphony Orchestra, under Eugene Goossens, gives the tuneful overture, "Le Roi l'a dit" (Delibes), very brilliantly; and the New Queen's Hall Light Orchestra (Alick Maclean conducting) play two of Roger Quilter's overtures—the "Children's" and "Where the Rainbow Ends." It is a pity that the former delightful work is compressed into one side only of the disc. Norman Allin is impressive in "The Midnight Review" (Glinka). A feature of this list is the recording of some of the Harrow School songs, including "Forty Years On," sung by a chorus under the direction of Dr. Buck, of Harrow School. There are also some good dance numbers by the Savoy Havana Band.

"VOCALION."

The most important items vocally on this list are two records by Elena Gerhardt—"Der Nussbaum" (Schumann) and "Standchen" (Strauss). They are perfectly sung, and should be invaluable to students of *Lieder*. The London String Quartet play Nos. 2 and 3 from Frank Bridge's "Three Idylls for String Quartet." Other "Vocalion" artists this month include Evelyn Scotney ("Caro nome," from "Rigoletto"), Celys Beralta (the "Polonaise," from "Mignon"), Lenghi Cellini, Kathleen Destournel and Frank Titterton in duets, Lionel Tertis (viola solos), and the band of the 1st Life Guards (selection from "Utopia, Limited"). The latest dances also figure on this list.

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Fashions and Fancies.

For the Traveller. Summer time is travelling time for many people, and consequently the artist has devoted this page to the needs of the traveller. The splendidly fitted suit-case comes from



The beautiful little Morny Vanity Books, which can be obtained from Morny Frères, 201, Regent Street, contain powder, lip-salve, and a mirror in the minimum space.

Travelling Powder-Cases.

Morny Frères, the famous perfumers, of 201, Regent Street, have contributed their beautiful little Morny Vanity Book of finely tooled leather. It costs

21s., and is fitted with two kinds of powder, lip-salve, and a mirror. It would be hard to speak too highly of their travelling powder-cases. The bath dusting powder—price 13s. 6d. for a large size, accompanied by a puff—has a white kid lining which can be drawn up so that the powder does not escape while travelling. Eau-de-Cologne Morny, in tiny flat half-crown bottles, is ideally refreshing on a journey.



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Lyons Corner House for 15s., though the price varies with the contents, and it is packed with delicacies chosen by the purchaser.

"Ovaltine" Rusks.

Rusks are of great value to invalids and children—especially when the latter are at the teething age. The manufacturers of that excellent food beverage, "Ovaltine," have now introduced "Ovaltine" Rusks, which incorporate "Ovaltine" with the finest wheaten flour in the form of delightfully crisp rusks. These are very highly nutritious, delicious in flavour, and easy of digestion. They are to be preferred to ordinary rusks, biscuits, or toast for general use, as well as being specially recommended for children and invalids. Both "Ovaltine" and "Ovaltine" rusks are obtainable from all chemists and stores.



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A Note on Lingerie.

Emphatically, the lingerie from Swan and Edgar's, Regent Street, deserves all the nice things that its admirers say about it, for it is both charming and inexpensive. The white crêpe-de-Chine chemise and knickers sketched on the left at the top of page 964 are embroidered with lemon-yellow and cost 27s. 11d. each. Pink crêpe-de-Chine brocade is chosen for the really lovely pyjamas shown opposite; and deep-coral georgette and lace make the princess petticoat at the foot of the page, which costs 57s. 6d. The same colour prevails in the other lovely crêpe-de-Chine set, which is decorated with motifs of fine French lace; 39s. 6d. is the



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price of the knickers, the chemise costs 35s. 9d., while the nightdress may be had for 75s. 9d. E. A. R.

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*"The Virginians"
Thackeray*



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RADIO NOTES

MUCH interest is being taken by radio enthusiasts in a novel and simple method by which very loud reception is obtained from distant and near-by stations, with only one valve, and often without the aid of an aerial or an earth connection. With the ordinary single-valve receiving-set, reception is limited usually to a range of thirty or forty miles; and if greater range is desired, so as to include other broadcasting stations, then additional valves are necessary for the purpose of magnifying the weaker radiations received from the more distant stations. A valve receiving-set functions by reason of its various parts being connected together properly by wires, and any particular scheme of wiring up is known as a "circuit." For example, so far as the valve itself is concerned, its "grid" must be in connection with the incoming radiations, and also with a grid-leak and condenser; from the "plate" a wire is led to one side of the telephones; the "filament" is wired to the accumulator and other points which complete a circuit. The new circuit, for which many unique advantages are claimed, is the invention of Mr. E. T. Flewelling, an electrical engineer living at Wakefield, Massachusetts. Since last October, when details of the new circuit were first published, the name Flewelling has become famous all over the United States, and it is curious that so many months elapsed before the subject was considered to be of sufficient importance to warrant investigation and experiment on this side of the Atlantic.

A one-valve receiving-set, wired on the Flewelling principle, and without aerial or earth wires, will tune in local broadcasting stations at a strength equal to the volume obtained usually from a valve receiver employing two or three valves. Long-distance reception is possible with a frame aerial, or merely by connecting the apparatus to earth. Included in the circuit are two small coils wound with fifty and seventy-five turns of wire respectively, and so arranged that they may be brought close together, or separated as necessary when tuning in. The smaller coil is connected to the "grid" of the valve, and the large coil to the "plate." All valve receiving-sets employ a grid-leak with a condenser—two small items much simpler than their names would suggest. Actually, a grid-leak may consist of a line drawn on paper by a black-lead pencil, and a condenser of a few pieces of tin-foil interleaved with mica. However, both are very essential in a

valve receiving-set; but in the Flewelling circuit, the condenser is constructed to have a greater electrical value than is usual in other circuits, and the grid-leak—which acts as a resistance, greater or less, according to the length or thickness of the black-



THE NEW PRIME MINISTER AND HIS WIFE: MR. AND MRS. STANLEY BALDWIN AT CHEQUERS.

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Photograph by I.B.

lead marking—has to be variable at the will of the operator. Successful reception with this circuit depends upon the correct adjustment of the

variable grid-leak, which forms the chief controlling medium for tuning the set.

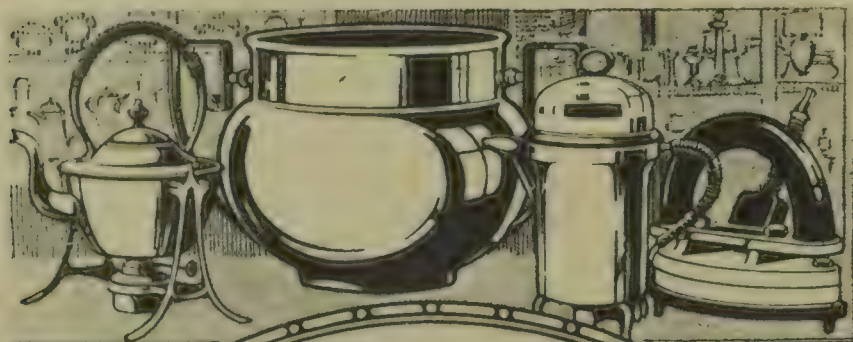
A MYSTERIOUS NOISE AND ITS CURE.

Recently a receiving-set, with detector and two amplifying valves, which hitherto had given no trouble, developed a curious noise which interfered with reception. Receiving with the detector valve alone, there was no noise, but directly either or both of the extra valves were turned on, the unwanted sound seemed to grow from *pianissimo* to *forte*, as though two pieces of rough glass-paper were in grinding contact. The two amplifying transformers are of different makes, the second having been added recently; but tests showed that the trouble was elsewhere. All of the internal and external wiring and connections were checked. The plate-"B"-battery was in new and good condition, and the accumulator appeared to be doing its duty. Eventually, however, the trouble was traced to bad contact of the pair of wires attached to the terminals of the accumulator, although the terminals were in tight contact with the wires. Upon releasing the terminals it was found that the lugs, together with the ends of the wires, were badly corroded. After scraping the lugs and terminals clean, and new ends made for the wires, reception became as pure and free from extraneous noise as before.

ROYAL INTEREST IN RADIO.

As a novel contrast to the many pieces of valuable antique furniture presented to H.R.H. the Duke of York on the occasion of his marriage may be mentioned another gift, consisting of an up-to-date radio receiving-set installed on a tea-wagon, for easy transport from one room to another. The upper tray of the wagon contains the tuning instrument with its valves and controls, a frame aerial and loud-speaking trumpet. Storage and dry batteries are placed on a shelf below. Two main wheels, with ornamental spokes and rubber tyres, and two caster wheels enable the wagon to be moved as desired, with the least possible inconvenience. The King of Italy has recently taken delivery of a complete receiving-set, made by Burndept, Ltd. As Patron of the Radio Society of Great Britain, the Prince of Wales has also shown his interest in the subject; whilst, in addition, it has been rumoured that Balmoral Castle will shortly be equipped for the reception of radio-telephony.

W. H. S.



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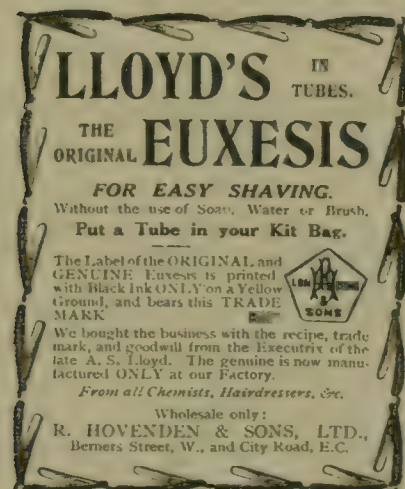
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THE PLAYHOUSES.

"WHAT EVERY WOMAN KNOWS," AT THE APOLLO.

If we must have revivals instead of new plays, then by all means let us have Barrie revivals. In the case, however, of "What Every Woman Knows," perhaps it might have been as well if there had been a little longer interval between its two revivals, because, with each fresh study of this story of Scots pertinacity, a story at once so piquant and so fantastic, we scrutinise it a little more critically. Here is a play in which the author triumphs in the main and fails in a few details, and we are apt on seeing it again to dwell on those few details. If our Barrie had taken a little more trouble with his society siren, Lady Sybil, to whose artificial charms the humourless John Shand succumbs; if he had only believed in her himself, and given his indomitable little heroine, Maggie, something real to fight, one rival who was not a mere marionette or caricature of her supposed type, how much more of a climax he would have secured, how much more nearly a masterpiece the whole play would have been, instead of being a work in which the first act is the masterpiece, the finish is of as good a quality, and the rest drops below his best level? These are the thoughts a new revival, so soon after the last, forces us reluctantly to entertain. Not that they spoil our pleasure in either the play or its acting. That first act is a gem of romantic-realistic comedy, a marvel of confident and faultless stage-craft; and Maggie herself, maker and inspirer as well as wife of her dull John Shand, is one of the most delightful of all Sir James Barrie's portraits of unselfish womanhood. So associated is she with the art and even the personality of that modest and natural actress, Miss Hilda Trevelyan, that it is difficult to imagine any other Maggie. The actress seems made for the part and the part for the actress. Hers is a perfect performance. Mr. Godfrey Tearle, perhaps, suggests better than did Sir Gerald du Maurier—a born comedian—Shand's total lack of humour, but is more uncertain in the scenes with his siren,

whom Miss Marie Hemingway makes consistently artificial. Lady Tree is inclined to burlesque the French Countess.

THE "MUSIC BOX REVUE," AT THE PALACE.

The best things in the "Music Box Revue" which, with music and lyrics by Mr. Irving Berlin, has been brought over from America by Mr. Cochran, are its pace, its dancing, and its comedians. The music is of the right quality, bright, tuneful, and dashing, if

Miss Renie Riano and Miss Ethelind Terry. The last-mentioned is responsible for the most acceptable singing turns. Miss Riano is something of a genius in the way of grotesque comedy. She and Mr. Solly Ward, a Jewish comedian with a most taking trick of getting tied up with his words, make the hits of the "revue" so far as its humour goes, and both are going to become great London favourites. We have had from Mr. Cochran himself better spectacular effects than those now given at the Palace, but there is real charm and beauty in the "Fan" and the "Fountain of Youth" pictures; and what one likes about the "Music Box" is the smoothness and rapidity with which its changes of scene are effected. There is hardly time to notice any dull episodes, even if there are any.

"THE MERRY WIDOW" REVIVED AT DALY'S.

So many revivals nowadays prove disappointments that it is a pleasure to find that sixteen-year-old Viennese operetta, "The Merry Widow," justifying on re-acquaintance the praises we all gave it when Miss Lily Elsie and Mr. Joseph Coyne played heroine and hero. They are no longer in the cast, but a new Sonia has been found no less fascinating and beautiful than the English original in Miss Evelyn Laye, while the new Danilo, a young Dane with temperament and real acting power, Mr. Brisson by name, is a "find" any management might be proud to have struck. As for Mr. George Graves—able, fortunately, to repeat his laughable performance as Baron Popoff—what new thing can be said in praise of his daring comicality? It is likely enough by this time that three-fourths of the jokes with which he convulses his audi-

ences are his own gags, and that before very long less and less of the original script will be left in his part. But what matters it when his impromptus, of which there are sure to be one or two each evening, are so much more amusing than the lines they replace? The music wears well; it has lost none of its gaiety and sparkle, as a vocalist of Mr. Derek Oldham's distinction shows when the chance comes his way.



A POPULAR HOLIDAY CENTRE IN "THE PLAYGROUND OF EUROPE": LUCERNE AND ITS LAKE, SHOWING THE TWIN-SPIRED CATHEDRAL AND THE HOTEL SCHWEIZERHOF (ON THE LEFT).

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a little drowned now and again by overmuch use of brass in the orchestra, and if a little too reminiscent at times in its airs. The score, however, does not get quite fair treatment because of the poorness of the singing. But, if good voices are lacking, there is an abundance of fine dancers in the cast—Miss Dickinson and Mr. Culver, Mr. Joseph Santley and Miss Ivy Sawyer, the three Brox Sisters, Mr. Chester Hale and Miss Vitack, as well as both the women "stars,"



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THE CHRONICLE OF THE CAR.

The London Traffic Problem. Answering a question in the House recently, Colonel Ashley, speaking for the Ministry of Transport, said that he knew of no powers under which slow traffic could be compelled to keep close to the kerb, or under which such traffic could be prohibited

matters, it is surely time that such powers were sought for and obtained from Parliament. We have had all sorts of inquiries, including more than one Royal Commission, to the end of effecting some improvement in Metropolitan traffic conditions. Their recommendations have been duly pigeon-holed and ignored—principally, I believe, because of the difficulty of reconciling the jealousy and prejudices of the many local authorities between whom the local government of Greater London is divided. It is agreed on all hands that unless something is done, and that very soon, the traffic of London will virtually come to a stop, owing to the utter impossibility of handling it in its increasing volume. It does seem to me that the Ministry of Transport would be better employed in the evolution of a workable scheme of town traffic control than in the preparation of artistic maps which could have been equally well done by private enterprise.

The 20-h.p. Ruston-Hornsby.

My most recent road trial was that of the 20-h.p. Ruston-Hornsby, a car which as a vehicle of the family type impresses me most favourably. It is quite fast, with good acceleration, climbs well, and is

wonderfully controllable and docile in traffic. A real feature of the car is the accessibility of everything. In too many cars this would appear to be about the last thing thought of by the designer, but the Ruston-Hornsby has evidently been designed by a really practical motorist. Not only are all mechanical details readily got at, but the provision made for carrying tools and the hundred-and-one accessories which make for comfort and convenience is admirable. Furthermore, the all-weather equip-

ment of this particular model is everything that can be desired. Indeed, with the hood erected and the side windows in place, it comes as near to the saloon type of carriage as anything I have come across. As this model is priced at £575, complete and ready for the road with all tools and accessories, it strikes me as being very fine value indeed.

Four-Wheel Brakes.

It is early yet to talk about the possible developments of a year hence. Still, there is nothing like intelligent anticipation, and though, as a general rule, I dislike prophecy, I am going to venture the prediction that one of the principal features of 1924 car-construction will be a general move towards braking on all four wheels. In this respect we are two years behind our Continental competitors, but I am not going to lay any charge against our own constructors on this account. There is much more than a basic principle involved in the adoption of this system, and I am very much of opinion that our designers have



SHOWING HOW THE FRONT SEAT OPENS, BOOKWISE, TO PERMIT EASY ACCESS TO THE BACK SEATS: A GWYNNE "ERGAT" FOUR-SEATER MODEL DE LUXE.

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from using specified thoroughfares. I believe it is a fact that neither under the Metropolitan Police Act nor under the Town Police Clauses Act—the latter of which defines the powers of the police in provincial towns and cities—are there any powers enabling the police to restrict or regulate the traffic in the manner indicated. It is an undoubted fact that we are rapidly arriving at a condition of affairs which, in London at least, will prove impossible. The delay and inconvenience caused to traffic by the slower-moving elements has already become a problem which requires to be very seriously dealt with; and if, as seems to be the case, no authority possesses power to improve



SHOWING THE ARRANGEMENTS FOR STOWING THE SIDE-CURTAINS WHEN NOT REQUIRED: THE 20-H.P. RUSTON-HORNSBY CAR, WITH "ALL-WEATHER" EQUIPMENT.

done well not to commit themselves until they have learnt more about it than meets the casual eye. I had considerable experience of four-wheel brakes ten or more years ago. As a matter of fact, I believe I am

(Continued overleaf.)

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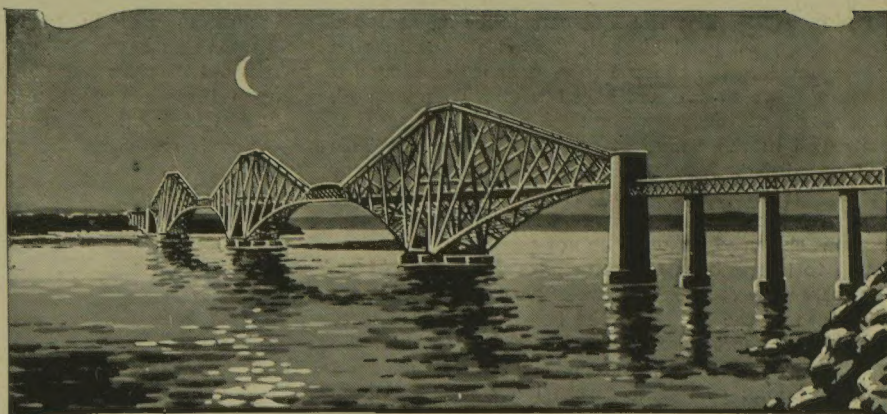
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right in saying that the first cars to be so equipped were of British production; but it is significant that those who had the courage to pioneer it abandoned it after a more or less prolonged trial. To my mind, the only satisfactory system of the kind was that embodied in the design of the Argyll of 1912. This car was designed by M. Perrot, whose name is very largely associated with French four-wheel braking systems of to-day, notably that of the Delage. As far back as eleven years ago I do not think M. Perrot had much to learn about the principle. I own one of his first cars with the single-sleeve-valve engine which was a feature of the Argyll of the time, and still is now, I believe. There were other systems, but it is not too much to say that they were none of them any good at all. Looking at some of the latest ideas in four-wheel braking, I really do not think that the many new problems which such systems create are any better understood than they were a decade or so ago. I have seen some in which the one thing certain is the brackage of front axles outside the springs. Others are a positive danger by reason of poor compensation.—W. W.

In King's Road, Chelsea, near Sloane Square, will shortly be found the headquarters of the New Prince's Ice Rink Company. The arena will possess a perfect skating surface, 180 ft. long and 100 ft. wide, where from time to time international speed championships, ice hockey matches, and fancy and figure skating competitions will be held. There will be space, too, for half-a-dozen curling rinks. Adjoining the skating hall, a charming winter garden and café are planned. Ascending the main staircase, one will reach the first, or balcony, floor, where a magnificent spring oak-wood dancing floor is to be built. Two exclusive

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may be staged the famous ice ballets which have so delighted visitors to the Continent. Other attractions of the New Prince's Ice Club include a sports shop and stalls for confectionery and flowers.

THE "SPORTING AND DRAMATIC."

THE special Derby Number of the *Illustrated Sporting and Dramatic News*, on sale this week, contains many interesting pages of photographs, along with some excellent articles by the leading writers on sporting subjects. It is particularly apparent in this issue that the old-established *Sporting and Dramatic* moves abreast of the times in the matter of production, and, designed as it is for the sportsman and playgoer, it is without a rival in that field on the shilling weekly market. Apart from the Epsom pages, the paper constitutes a complete pictorial survey of the world of amateur sport and of the West-End drama. Cricket, tennis, golf, polo, racing, athletics, boxing, and all branches of women's sporting activities are covered in its photographs and articles; while a liberal share of the pages is devoted to the drama. A special supplement in photogravure is given of Lord Rosebery's Ellangowan and Lord Derby's Tranquil; while there are four coloured reproductions of pictures—"The Career of a Derby Winner," specially drawn by Lionel Edwards, A.R.C.A.; and a reproduction of Humourist and Donoghue at the Derby of 1921, the picture by A. J. Munnings, A.R.A., now on exhibition at the Royal Academy.

The hatchet of the demolishers has not respected the house that Nash—the designer of Regent Street—built for himself, the southern wing of which has already gone down. For many years the building has been occupied by the well-known international advertising contractors—the Dorland Agency, Ltd., who are now rebuilding on the southern wing of an old-time Regency mansion a nine-floor modern building, where will be housed the Dorland Agency, Ltd.

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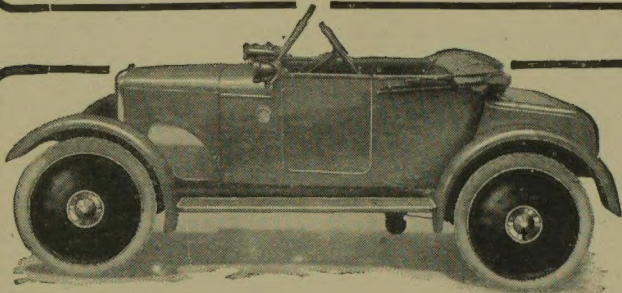
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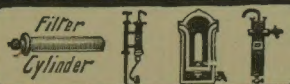
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